SCREEN RADIO MUSIC STAGE

VARIETY

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BIG SHOW BIZ NOW A HABIT

U. S. Non-Pro Theatre, Given Access To Hit Plays, Wins B'way Recognition

The non-professional theatre, always the stepchild of show business, is now being recognized by Broadway. The Dramatists Guild and the play agents, jointly represented by the Dramatists Play Service, are working with the United Booking Office and the producers, represented by the League of N. Y. Theatres, to obtain quicker and wider release of the amateur rights to Broadway plays.

This effort is Broadway's end of what amounts to a gentleman's agreement with the non-professional showmen. The latter, through their National Theatre Conference, had not only started guaranteeing royalties for plays specially written by name dramatists, but had begun edging into the play brokerage field in competition with the Dramatists Play Service.

Several confabs were held by representatives of the National Theatre Conference and the Dramatists Play Service and, after frank exchange of views, the latter group undertook to liberalize the existing conditions governing the release of amateur performance rights to legit

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Rascoe (World-Telly) In 3-Way Critics Feud With Anderson, Gibbs

Burton Rascoe, legit reviewer for the N. Y. World Telegram, has written himself into a three-way journalistic squabble, partly because he disagreed with other members of the N. Y. Critics Circle in naming 'The Patriots' (at the National, N. Y.) as the best Broadway drama of the season. His opponents are John Anderson and Wolcott Gibbs, critics, respectively, of the Journal-American and the New Yorker.

Early last week Rascoe wrote that while he might be speaking out of turn the Circle 'ceased to justify its

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RINGLING PLANS SUMMER CIRCUS IN N. Y. GARDEN

Robert Ringling, new head of the Ringling, Barnum & Bailey Circus now in its third week at Madison Square Garden, N. Y., is reported having arranged to stage another big top outfit in the Garden for a summer stay. Deal is said to have been completed between the showman and Ned Irish, Garden's young managing director. Type of show is described

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S.S. Geo. Gershwin

The name George Gershwin was applied to a liberty ship launched by the California Shipbuilding Corp. from its Wilmington, Cal., yards last week.

Mrs. Ira Gershwin, sister-in-law of composer, christened the freighter.

War Production Reason For Shortage of Scotch

Shortage of Scotch and other liquors is ascribed not to any extraordinary losses, in transit from England, but to the curtailment of manufacture in favor of other, more vital war materiel.

The U. S. importers, meantime, aware of the dwindling stocks, have been strategically nursing their marketing, as have the retailers. The distribs, with an eye to possible curtailment of intra-U. S. railroading, because of troop and war equipment movements, have fortified themselves by placing their stocks in warehouses strategically all over the U. S., so as to properly service the respective markets.

MCA Said to Assure Abe Lyman $300,000 In New 1-Year Deal

Abe Lyman signed a new contract with Music Corp. of America last week, after a dispute over bookings during which he is said to have asked for a release. New pact, which supersedes a seven-year agreement that had some time to run, is being kept secret. Lyman won't talk about it and neither will MCA executives.

However, according to sources close to both, the contract is for one year and the agency guarantees Lyman a total gross for that period of $300,000. This is an unusual agreement from the viewpoint of (1) guaranteeing a gross and (2) a gross of that figure.

Terrific Dining-Out Biz K.O.s Due-Bill Biz

With hotels, niteries and restaurants turning them away, New York due-bill agencies have lost over 60% of their business. Hotels are finding it cheaper to pay cash for their advertising, what little there is of it, for with even the smaller abodes finding themselves besieged with customers and reservations they find that there is no need for underwriting. It's the same story in night clubs and restaurants, for with the price of food and operating costs going sky high, the upping of minimums and food and liquor prices has not curtailed the mobs that throng the after-dark spots.

So far people have found it more useful to eat in restaurants, so they can save points, and at the same time meet a steak face to face. All this adds up to the disappearance of the due-bill as a means of paying advertising expenses.

The biggest loss of all, however, comes in the resort field, where Uncle Sam has taken over the business.

NO SEASONAL CURBS TO B.O.

Holy Week's Takings Not Only Held Their Own But Business Actually Zoomed —Legit, Particularly Sensitive Traditionally, Prospered Instead — Pix and All Other Amusements Also Continue Upbeat

LENTEN DENT GONE

Trend in theatre-going has been changing for years. Instead of being limited to a season, it's now on a year-around basis. Showmen are no longer apprehensive about Lent, which formerly was accompanied by steadily declining business until Easter. There were no violent drops in grosses either last or this year.

Attendance on Broadway during Holy Week, which ended Saturday (24), was unprecedented. Some shows dipped, but approximately 50% of the list bettered the previous week. Nothing like that has ever happened before. Takings for favored legiters went up as much as

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NBC, CBS Trying To Sell Symphs

Sponsorship of the New York Philharmonic orchestra broadcasts or the NBC Symphony may be bought by U. S. Rubber. Both CBS, which airs the Philharmonic, and NBC, are dickering for the account. It would be the first time either orchestra had been sponsored, both networks having previously refused to sell them commercially.

Although neither network would admit yesterday (Tuesday) that negotiations for such a deal are being held, it's understood that CBS first talked to Campbell-Ewald, agency for the account, and that when NBC learned of the confabs it also made

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Femme Bouncers Soothe The Savage East Siders

Lady bouncers at the Jefferson theatre, New York, have had a soothing effect on the tough, boisterous second gallery mob, who were previously hard to control.

Male bouncers have virtually disappeared, owing to the draft, and hiring of femmes for the job was first considered a dangerous experiment.

Reported that second galleryites who formerly threw bouncers out of the theatre behave with remarkable docility when cautioned by the gal bouncers.

Ask WMC to OK 'Essential' Status For Deferred, Over-Age Performers

Committees representing all branches of professional talent, allied with the Associated Actors and Artistes of America, huddled Saturday morning (24) in closed session at Equity headquarters to lay the groundwork for the formulation of a series of war-inspired projects out of which, it is hoped, will come a decree from the War Manpower Commission designating all deferred and over draft age actors as engaged in an essential occupation.

Meeting under the joint chairmanship of Bert Lytell, Equity president; Lawrence Tibbett, president of both the American Guild of Musical Artists and American Guild of Radio Artists; and James Cagney, president of the Screen Actors' Guild (although latter was absent), the combined committees of 35 considered plans for the complete mobilization and coordination of the entertainment industry in the prosecution of the war.

Behind a statement issued after the meeting that the Four A's reps 'ask no favors and evade no responsibilities' is seen an effort to rectify an impression that the talent unions are endeavoring to gain a blanket

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Berlin's 'Army' Radio Deal Will Add $60,000 to Fund

Irving Berlin and his 'This Is the Army' cast of soldier-actors will enrich Army Emergency Relief Fund with another $60,000 via four broadcasts at 15G each starting May 18. It's for Chesterfield, and from the Coast. William S. Paley, CBS prexy, personally set the deal with Berlin.

Songsmith is writing new material for these four shots, since it will not be wholly 'Army' excerpts, as previously, although by inference the broadcasts will, in turn, serve as a radio trailer for the forthcoming WB filmization of 'Army.' That's slated for July 4 preem, exactly a year to the day after the show's Broadway opening.

Max Gordon Remembers The Freedoms and How It Pays to Buy Bonds

Max Gordon is among the legit names who have been making intermission speeches at Broadway houses the last few weeks in behalf of the current War Bond drive. His talk, regarded as among the best heard, follows:

'I've been waiting many years to make my debut on the stage, and here I am under the management of Uncle Sam.

'History repeats itself. I remember in the last war the same speakers addressing audiences from every stage in America pleaded with them to buy Liberty Bonds. After the war came the panic of 1929. I remem-

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Shooting Galleries' $1,000,000 Bonanza

Because the army is encouraging Johnny Doughboy to use every available means to develop an accurate aim, correct his standing position when firing and study tracer technique, the eight 'Sportlands' in the Times Square area featuring the electric photo cell target machines are heading for a gross of $1,000,000 this year.

It's nothing short of phenomenal, say the 'Sportslands' operators, meaning that big coin intake. They are now opening up at 9 a.m. daily and catering to the marksmen until one a.m. On weekends, the closing hour is invariably 3 a.m., with the servicemen, armed with a pocketful of pennies and nickels, regularly making a night of it.

That the Army and Navy biggies sanction the practice is attested to by several of the operators, who relate how at frequent intervals majors, colonels, captains and other ranking officers drift into the places, stand behind the man behind the gun, help them to correct their

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Yvette, Clipper Survivor, Carries On In England And Wows U. S. Soldiers

Sequel to the Lisbon Clipper tragedy of Feb. 22, which took among others, the lives of Roy Rognan and Tamara, reflecting the determination of the USO-Camp Shows survivors to carry on their offshore assignments, was a brief message sent last week to Camp Shows execs in New York by Bill Dover, who is currently supervising the USO-CSI program in England.

Dover's note read: 'Yvette is a positive sensation. Last night 1,200 boys kept her on for 45-minutes. She ran out of music, and without

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MAYBE PANTYWAISTS ARE GETTING OLDER

Record shops in the metropolitan New York area note more and more adults buying name band records. Fact that teen-aged customers have been buying records more by band name than tune title has been going on for a long time, put post-adolescent buyers present a new picture.

Trend is figured as a result of film appearances on the part of name leaders.

Theatre Wing Will Show 'Em

Dramatization of the theatre's contribution to the war effort is being planned for the American Theatre Wing in the form of a benefit show to be given this spring.

Jane Cowl, co-chairman of the Wing, is in charge of details.

WMC's Okay Seen in Camp Shows' Bid to Retain Troupers Over 38

The War Manpower Commission is reported viewing with favor an application filed by USO-Camp Shows, Inc., seeking an essential status classification for all performers over 38 touring the camp show circuits. In a move to prevent a breakdown of its machinery next fall and winter, when the need for soldier entertainment will have become more acute than ever, the Camp Shows execs have put the matter squarely up to the WMC in an effort to at least retain on its roster those within the 38-45 age grouping.

In view of the fact that Selective Service has made no broad ruling as to the essential nature of Camp Shows, execs of the soldier-morale organization have been frankly alarmed over the increasingly accelerated pace with which the male performers between 18 and 38 are being called up by their draft boards.

While USO-CSI has not to date been classified as non-essential, neither has it been regarded by the WMC as essential, and it's figured that as long as its status remains so, and the drafting of the actors is left to the discretion of the individual boards, the roster of Camp Shows will continue to dwindle. Hence it's considered vital that there be some clarification at once as to the essential status of the men over 38, with CSI arguing that the Camp Shows contribution be rated on a par with essential war activities in respect to the overdraft age actors.

As pointed out by Lawrence Phillips, exec v.p. of Camp Shows, actors between 38 and 45 can make a far more substantial contribution via their morals role, by applying their natural talents and abilities to the CSI work than in acquiring a new skill by being transferred to factories or farms.

50-60% Between 18 and 35

As of March 1, between 50 and 60% of the male Camp Shows personnel came within the 18-35 draft age bracket, thus pointing up the precariousness of the situation in view of the inevitability of the drafting of the men on a wholesale basis in the next few months. Meanwhile, it's pointed out, acts are being broken up regularly with the male partners going into uniforms. For instance, three acts currently on tour for CSI break up this week via the 1A route. These are the Albans and Allen & Kent, both dance teams, and Emmett Oldfield Company.

The situation has presented a booking headache to CSI, with Harry Delmar, production manager for Camp Shows, finding it increasingly impossible to line up male talent on a 20-week basis, the length of time generally desired for a swing of the Camp Show circuit.

Ours is a different problem from that of the commercial theatre,' says Delmar. 'In the latter case, it's generally a case of lining up an act for a week or two. But we can't operate that way and make a success of it. What the answer will be remains to be seen.'

USO Execs Eye A.K.'s

USO-Camp Shows execs have found one way of coping with the growing shortage of male talent in the 18-35 draft age range. Plan is to send out on tour next season a variety of 'Gay Nineties' revues which will permit the use of over-38's who will have to be enlisted to fill the decimated ranks.

'There are plenty of good, solid senders around,' says Harry Delmar, Camp Shows production manager. 'And plenty of good, substantial acts that will fit neatly into the 'Gay Nineties' picture.' It's planned to have all phases of show biz on the camp show circuits next fall—minstrel shows, bands, at least one circus outfit, straight vaude and legit, according to Delmar.

20th-Fox Signs Legiter, Plans Now to Assign Him Into Another Legit

Forrest Orr, of the cast of 'Arsenic and Old Lace,' at the Fulton, N. Y., has been signed to a term contract by 20th-Fox, but may be assigned to another Broadway show. If so, it would be to take over the male lead in 'Dark Eyes,' at the Belasco, N. Y., when Jay Fassett leaves the part at the end of May, when his present contract expires.

Although Warner Bros. has bought the screen rights to 'Dark Eyes,' 20th-Fox is the backer of the show and would therefore be interested in keeping it running as long as possible both on Broadway and subsequently on the road. And having Orr under contract, it could presumably assign him to the show, instead of taking him to the Coast for film work, as intended when it signed him. However, that point has never actually been tested, as such a situation is not known ever to have arisen before.

Fassett's reason for leaving 'Dark Eyes' is that he wants to spend at least the summer months on his Idaho ranch. The play, produced and staged by Jed Harris, was authored by Elena Miramova and Eugenie Leontovitch, with an unbilled assist by Nunnally Johnson and Harris who, however, share the royalties.

Orr's part in 'Arsenic' is the Brewster who thinks he's Teddy Roosevelt. He is slated to leave the show at the end of May.

RKO STAFFER KILLED, 2 WOUNDED IN ACTION

RKO has been informed that there additional former employees are war casualties. This brings the total so far to five killed and seven wounded among RKOites.

Ensign Frank Bonyszewski, formerly of the Strand, Yonkers, was killed in an air crash at San Diego, Calif. Wounded in action in the Pacific are Albert de Vuyster, Navy, formerly of the studio maintenance department, and Sammy Waxman, who was studio athletic director.

$400 Bit in 'Hitler's' Pic Bonanza for H.B. Warner

H. B. Warner, who received $400 for playing the part of the bishop in 'Hitler's Children' (about two days' work), has grossed more than 10 times as much from personal appearances in vaude and picture houses since then.

Emmett Lavery, scenarist on 'Children,' got an RKO contract on the strength of that assignment, Bonita Granville, whose contract was expiring, was renewed and Edward A. Golden, who produced, saw rentals for a single week in March at $325,000. Basic studio production cost on 'Children,' approximately $180,000, was recovered within two weeks after picture was released.

Irving Reis, who first handled megaphone on 'Children,' withdrew from the assignment and, though rating credits, asked the RKO publicity department not to use his name in any of the billing.

Warner has beeen on a p.a. tour at $500 weekly plus expenses. He's pencilled in for Loew's State, New York, at a considerably higher figure.

FIGURE ON ROONEY AS SOAP CO. SHOW STAR

Hollywood, April 27.

Mickey Rooney may head a variety program for Lever Bros., possibly starting in the fall, if current negotiations work out. Series would be on CBS, with Swan soap probably the product. Show would probably cost about $10,000, dependent on the talent lined up to surround Rooney.

Principals in the negotiations are Frank Orsatti, representing Metro, Rooney's studios; Tom Harrington, radio director of Young & Rubicam, and Gordon Cates, the agency's contact on the Swan accountant.

Artie Shaw's Navy Orch To Tour Overseas Bases

Artie Shaw and his Navy orchestra, including former leaders Claude Thornhill and Sam Donahue, shove off from their present berth at Pearl Harbor within the next couple weeks, for a tour of overseas bases. Trip will consume approximately five to six months and, it's said, will wind up in the U. S. with a series of play-dates in principal cities.

Shaw and his crew have been in Hawaii since last December. Band was formed and rehearsed in N. Y. and shipped directly there.

Gertie Delays London Trip

London still expects Gertrude Lawrence early in the summer but if she goes across it will not be until autumn. Several months ago it was planned for the star to leave for England after 'Lady in the Dark' ended its repeat date at the Broadway, N. Y., May 15. Coast bookings, however, were later set and so 'Lady' will jump to San Francisco and Hollywood. Miss Lawrence will then return east for a rest at her place near Cape Cod.

The star was slated for a 12-week tour of English camps and plants for the Entertainment National Service Assn. (ENSA) and tentatively for a London appearance in 'Lady.'

'Victory' Will Be the Keynote

Lt. Col. David MacDonald, head of the British Army Photographic Unit, which produced 'Desert Victory,' plans to make a series of film sagas on the current war all with the word 'Victory' in the titles. His next, after his return to Africa, will be 'Victory in Tunisia,' while some of the others he plans are 'Victory of Italy' and 'Victory Over Berlin.'

MacDonald, who arrived from the Coast yesterday (Tues) and is now awaiting transportation to Tunisia, stated also that the British film unit will cooperate and exchange footage with the U. S. Signal Corps, the naval services, the R.A.F. and other allied combat units. Objective is to achieve a combined film operation similar to a combined military operation.

When he cuts the 100,000 feet of film already shot in Tunis for 'Victory in Tunisia,' by his crew of 40 over there, MacDonald will invite U. S. reps to sit in.

MacDonald, in press interview at the Sherry-Netherlands hotel, New York, yesterday (Tues) stated that the American press had helped make 'Victory.'

Picture was shown in Chicago last week to 2,000 reps from 500 war plants in that area. In Hollywood film studio and war plant workers are seeing the film as part of the War Bond drive.

MARCIN MULLING PLAY FOR JOHN GOLDEN, MUNI

Max Marcin, author of numerous melodramas over the last 30 years, has a new play in mind, which John Golden may produce with Paul Muni in the lead. The playwright will take his 'Crime Doctor' radio program, sponsored by Philip Morris on CBS, off the air to take time to write the legit work.

Marcin was last represented on Broadway by a meller called 'Censored,' written in collaboration with Conrad Seiler and produced by Al Woods during the 1937-38 season.

Reinhardt May Film 'Rosalinda' for 20-Fox

'Rosalinda' may wind up on the 20th-Fox lot, with Max Reinhardt possibly re-creating the Johann Strauss 'Fledermaus' operetta.

Betty Grable will do the Ethel Merman role in 20th's filmization of 'Something for the Boys,' which can't go into work until summer of 1944.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Joe E. Brown Says Laughs Are As Vital as Guns to Front-Line Soldiers

By WALTER GREENE

Hollywood, April 27.

Boys in our armed services in the southwest Pacific area need entertainment just as much as they require more planes, ammunition and equipment. There are so many film and show business personalities that should make a trip across the Pacific to buck up the boys with laughs, and the need is so vital studios should give time off for the assignment. There are practically no pictures, no live entertainment, and only a minor amount of radio. If ever show business had a time to establish itself as a great American group and institution for all time—this is it.

These pertinent remarks were voiced by Joe E. Brown on his return a few days ago from his three-month-12-day tour of the bases, camps, slit trenches and bomb shelters, where he entertained the armed forces in plowing the ground for others to follow in the southwest Pacific.

Brown, whose entire trip was made in bombers and planes, is reticent in spotlighting his own adventures but stresses the need of others from show biz going Down Under to give the boys some happiness for their splendid fighting against both the Japs and the natural hardships in the jungles. During his trip the comedian made a total of 277 performances for the boys, in addition to visits to every hospital but one in the area. Lone hospital passup was due to inability to get there because of inaccessibility. Appearances included shows for boys in field and frontlines, radio broadcasts, hypoing Australian and New Zealand bond sales, Red Cross huts, and bomb shelters.

On three occasions he did seven shows in one day; other occasions performed on bomber strips with planes taking off and landing, where improvisation patter was required to hold attention. He did 15 shows in the rain, with five of these in driving storms of near-typhoon proportions. During one rainstorm he had an audience of 10,000 boys, while another had 4,500 standing or sitting in a heavy downpour in complete circle, and even those on the outside could only hear him and not see him through the rain. There were no postponements at boys' requests, who remarked, 'We want Joe tonight, we don't know where we'll be tomorrow.'

Brown Dismisses Rigors

Rigors of the trip are only lightly touched on by Brown, who passed them off casually with remark, 'I don't feel I've done any more than I should do in the war effort,' but General Douglas MacArthur expresses it better in a letter he handed comedian on his departure, lauding him for 'the most important uplift of morale of the armed forces in the Pacific,' and tremendous thanks for his contribution.

Brown admitted doing one show at eight in the morning then hopping a bomber for another camp. He went on one night at nine, then made bomber trip of 2,800 miles for next day's appearances.

Along most of the way, Brown was accompanied by Johnny Marvin, guitar player, who added music to the entertainment and laugh side until he was forced to drop out at Auckland suffering from deuge fever. Comedian praised Marvin to the skies, also Major Lynn Cowan, in charge of Motion Picture Entertainment in Australia for American Forces. Cowan, Brown stated, being a veteran showman, was invaluable in handling details and planning a schedule for the trip. Brown left Jan. 11, with first stopoff at Hawaii, where he played all camps in the islands. Then hopped across to various American island bases to wind up in Guadalcanal and Solomons. He was attired in shorts practically all the way, 'despite mosquitoes and hell.' General MacArthur ordered him to take quinine on his New Guinea trip, where he entertained and shook hands with every man in American uniform on duty there, 'which, after all, is some undertaking.' As a result of his pioneering tour Brown, who will be a one-man recruiter for other show personalities to follow to this area, makes some pertinent and important observations that those proposing trip 'must be stars or personalities intimately known to the boys, so that the latter's expectation of any such visit will thrill them long before arrival.'

These stars must travel light and with one accompanist who can provide musical entertainment. Compact duo is necessary on account of precious plane space, even between posts in the islands. Show-wise performers are important as, many items, adlibbing is vital to overcome noises or conditions in specific localities. Veteran showman Brown always hurdled overhead planes or takeoff bombers with pantomime until noise subsided, as it's important to hit attentive beam and stay on it. Boys will talk from audience—but it's not heckling—and a performer must be able to turn those conversations into laughs. It's case of the boys feeling they're right up there and lonesome to talk to someone from the outside, Brown discloses, and all entertainment must be for laughs to let boys relax from tension and let off steam. If a performer is not able to hand out autographs, he'd better stay home, comedian cautions. At times, he admits, he was so tired he couldn't stand up after session with the boys, but fell onto his bed to write his diary. But despite that exhaustion he was happy in what he was doing. It was a treat and it brought utmost personal satisfaction.

Laughs Hypoe Morale

Entertainment in the South Pacific is just as important for the officers as men, Brown disclosed, and laughs provide tremendous uplift in morale of fighting forces all around. If a star cannot provide monolog and music for an hour show, 15 minutes is okay, but he or she should take along print of a recent feature, either starrer or something else, to round out the hour or so for boys in the field. Pictures are decidedly scarce there, and only can be shown at night, as Brown states 95% of his shows were performed in the open, as there are no theatres or pavilions in area. Bookings should be set up far in advance, with Washington assigning special service man to competently handle tour and a liaison officer to provide location and facilities for each show.

When Brown returned last week he found 1,000 letters from grateful parents thanking him for entertaining their sons. He points out that censorship is so strict in this area that boys quickly dry up things they can talk about, and as a result their mail home dwindles. But when a performer appears, the event gives new things for the kids to write home about. Since home, Brown has been calling parents of boys requesting he phone and talk to them, and some have been toll calls to the Midwest and Texas, in addition to hundreds in California area.

He met numerous boys in service from Hollywood and show business all over area, but so many he could not remember specific names. He was made an honorary member of every unit, battalion and group now stationed in area. Brown has both credentials and insignias of each, also 100 pounds of souvenirs presented him by boys in various spots. A Jap flag captured at Guadalcanal, two Nip rifles and an officer's sword from a dead Jap.

Home for rest he is 15 pounds lighter but feeling better than before his departure. Brown is already talking of organizing a small unit of four or five entertainers for a trip to Alaska. He pioneered the latter district in March, 1941, putting on 132 performances there at that time. He states the Alaska tour can be made more conveniently and in less time. But no one making the South Pacific tour could do it in less time than he consumed for the large territory covered.

Sigmund Romberg Books Concert at Carnegie Hall

Sigmund Romberg and his orchestra of 43 will give a concert at Carnegie Hall, N. Y., Sept. 18, building a program around the show tunes which Romberg has authored. Contracts for the date were signed over the weekend according to Carnegie officials, with William Morris agency.

Romberg has been touring the country for the past six months or so, playing concert-dance dates in large auditoriums and ballrooms.

NEW PIX 'KEYED TO FUTURE'

20-Fox Ban on NBC Cuts Carole Landis Out of Femme Task Force's Program

Hollywood, April 27.

That 20th-Fox studio ban on its contractees appearing on NBC and Blue network programs was screwed a little tighter last week when the network and Batten, Barton, Durstine & Osborn sent out a feeler to find out if the prohibition was still in force. Both the chain and agency felt that the Westwood biggies would relent a bit in the case of Carole Landis, who was wanted by B.B.D.&O. for the Cavalcade of America broadcast (May 3) of 'Soldiers in Greasepaint.'

The sentimental side was pointed up, that the studio wouldn't want to stand in the way of a broadcast featuring the four femme performers who entertained the fighting Yanks in England and North Africa. But 20th-Fox stood firm and pronounced NBC and the Blue out of bounds for Miss Landis.

Broadcast will be done with the other three, Martha Raye, Kay Francis and Mitzi Mayfair, who, although making a picture at 20th-Fox, are not on the contract list and therefore immune to anti-radio rulings. Ban was the result of Jimmie Fidler's crack that Gene Tierney smoked cigars.

DURANTE'S METRO FILM DEAL WAITS ON CAMEL

Jimmy Durante is winding up at the Copacabana nitery, N. Y., tonight (28) and opens a two-week date at the Capitol, N. Y., Thursday (29), while a film deal with Metro is yet to be adjusted. Hollywood studio contract is dependent upon whether Reynolds Tobacco will assent to switching the starting point of its new Camel program from New York to the Coast when the Schnozzle is on the Metro lot. William Esty agency, which handles the Camel account, is said to favor the idea because it would give added prestige to the program.

Camel has priority on Durante because of a term contract. Present intention is to continue the Camel broadcasts through summer, but if there is a layoff until fall, Durante would be free to go onto the Metro lot when the broadcasts suspend. Studio has agreed to give the comedian 60 days' notice prior to shooting which would spot him in Hollywood some time in July.

Dan Parker, the N. Y. Mirror sports columnist, has been commissioned to write a story on the Schnoz for Collier's.

'Jam Session' Jammed With Bands and Acts

Hollywood, April 27.

Biggest list of name bands ever signed by Columbia has been lined up for 'Jam Session,' a sequel to the earlier musical, 'Reveille With Beverly.'

Orchestras include those batoned by Bob Crosby, Freddie Slack, Duke Ellington, Count Basie, Louis Armstrong, Jan Garber, Ted Powell, Alvino Rey and Glenn Gray. In addition, the casting calls for Frank Sinatra, Ella Mae Morse and Helen Engler as singers, and the Mills Bros., Radio Rogues, Pied Pipers, Joe Besser and Hi, Low, Jack & a Dame in specialties.

Legiter Whit Bissell's Film Debut for 20th-Fox

Whitner Bissell, legit actor currently on the Coast, has been cast by 20th-Fox for its forthcoming 'Holy Matrimony.' It's his picture debut.

In expectation of being drafted, Bissell went to the Coast to see his wife, actress Adrienne Marden, who is touring with the third company of 'Junior Miss,' which has since gone on to the Pacific northwest and is due to hop east for a Boston engagement May 17.

Bissell still hasn't heard from his draft board.

Hope the Jinks Works

Hollywood, April 27.

Universal assigned Joe May to the double chore of writer and director on 'The Strange Death of Adolph Hitler,' a wishful thinking war story with Fritz Kortner collaborating on the script.

Ben Pivar is associate producer, with filming slated to start in three weeks.

Freelance Acts Seen Free From Pay Stabilization

In a broad ruling seen setting a precedent and paving the way for the filing of similar applications by freelancers in other branches of the entertainment field, the Internal Revenue Department on Monday (26) informed the American Guild of Musical Artists that concert artists in practically all phases of their work are 'independent contractors.' As such, it was ruled by A. D. Burford, deputy commissioner of the department, they are exempt from most of the provisions of the Federal Wage Stabilization Act.

Uncertainty as to the status of the concert freelancers and how they were affected by the salary stabilization measure had resulted in the artists' fees being held up pending clarification—a condition also existing among freelancers in vaude, legit and other entertainment branches.

While the ruling handed down by the Internal Revenue department is restricted in this instance to concert artists, since it stemmed from an application filed with the U. S.

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Ruth Draper Cancels Paid Dates to Work Free As Bow to Nephew Who Died

Montreal, April 27.

As a tribute to her nephew, Lieut. Raimund Sanders Draper, who was killed in a plane accident in England last month, Ruth Draper dedicated appearances of the past two weeks to him. The monologist had cancelled regular Canadian dates to play, gratis, for the Royal Canadian and Royal Air Forces in Canada. Draper was a member of the RCAF. Miss Draper plans to make appearances in the U. S. before the American air forces, also as a tribute to her nephew's memory.

Draper met his death when his plane, out of control and on fire, waggled the wings to warn away from their playing grounds some hundreds of school children in an English village. He was decorated posthumously.

Young Draper was a brother of Paul Draper, the dancer, and the son of Paul Draper, Sr., the lieder singer, and Muriel Draper, author.

Borge's 'Meet the People' Or Meet the Draft Board

If he isn't drafted in the meantime, Victor Borge will go to the Coast in about four weeks for a part in Metro's 'Meet the People' musical, now in production. However, the comedy pianist's one-month deferment is slated to end May 10.

There's also a chance that Borge may not be able to pass the Army physical, as he has a chronic back ailment. Meanwhile, Metro is still looking for a replacement for him on its nightly five-minute 'Lion's Roar' program on WJZ-Blue, through the Donahue & Coe agency.

Alan Jay Lerner, writer of the series, will go to the Coast with Borge, if and when.

BUT WAR CYCLE WILL CONTINUE

Sights in major studio production departments are being trained on pictures 'keyed to the future.' This envisages type of material attuned to the changed pattern of U. S. tastes and lives, with the potential world-wide market and the upheaval abroad also taken into consideration.

War material continues to be bought because production depts. find that it is virtually impossible for the screen to become disassociated from the war. Another factor is that the major part of the best literary output, suitable for filming, is about the war. Indications are that the war's imprint on literary output will continue for an indefinite period ahead and likely for some time after the war is over.

Screen, it is believed by production execs, will be prepared to reflect the changed standards—economic, political and social—which are anticipated as an aftermath of the war.

Much of the material, whether spiritual, religious or prophetic in theme, is bound to be tied in with the war.

PROPOSE RACETRACK PAYOFFS IN BONDS

The cashing of winnings at racetracks in the form of war bonds and stamps would be a good idea and help not only the Government but also place bangtail courses in the position of doing their bit in a big way, in the opinion of one film executive.

He believes that a simple plan of payoff could be worked out by having the racetracks give winners a certificate in the amount of the money due them on wagers which would be turned into bonds or stamps at any bank at their convenience.

The first 15 days of racing at Jamaica, through Saturday (24), saw a total of $17,390,940 bet on the hosses. In that period there were seven days when over $1,000,000 was bet, while on Saturday (24), $2,162,046 went into the machines. Lowest day was over $800,000.

A representative of the U. S. Treasury Dept. appeared at the Jamaica racecourse Saturday (24) to deliver a speech urging people to buy bonds, saying, among other things, that the best pari-mutuel winning is a war bond.

Par's Arthur Pierson; Writer-Producer Deal

Arthur Pierson, legit director and playwright, has been signed by Paramount to a term writer-director contract. He's due to report at the studio May 10. His wife, legit actress Ruth Matteson, will follow later and will spend the summer on the Coast, but intends returning to New York in the fall.

Besides directing the sketches in the current 'Ziegfeld Follies,' at the Winter Garden, N. Y., Pierson worked on the scripts of two forthcoming William Rowland pictures. He is also collaborating with Alan Jay Lerner on the book for a new musical comedy, 'What's Up?' for which Frederick Loewe will compose the score. It has a service story. Alfred DeLiagre is considering it for fall production on Broadway.

Pierson is a former legit and film actor.

Hartmans Going Into 'Higher' Film at RKO

The Hartmans are all set for Tim Whelan's RKO filmization of 'Higher and Higher,' old Rodgers and Hart musical, with the idea of grooming the comedian-dancer, Paul Hartman, for straight funstering.

They check in June 15, booked via MCA.

In Quandary Over Booking War Pix Though They've Been Big Grossers

To book war pictures or not to book 'em—that is the question among theatremen these days. Both exhibitors and bookers for important circuits admit they're in a quandary. They have a general feeling that the public is turning to escapist stuff, but a study of their records reveals that war films have been among their best recent grossers.

With war vs. non-war films a major topic in the trade, many house operators are letting their intuition be their guide and exercising a tendency to lay off the combat pictures. In many cases, too, they have considerably more than instinct to go on, for a large number of squawks have been registered with managers and overheard in lobbies against the war films.

On the other hand, an analysis of boxoffice figures of recent weeks shows that war pictures have been right at the top when the take at the till has been counted. Against all the current talk of the surfeit of conflict subjects is the record such a somber picture as 'Hitler's Children' has piled up without even a name for the marquee to boost it.

The figures, on the other hand, don't deny either that there's nothing wrong with the biz that musicals are grabbing. Paramount's 'Star-Spangled Rhythm' has done consistenly socko, as has 20th-Fox's 'Hello, Frisco, Hello,' and Columbia's entry in this field, 'You Were Never Lovelier,' has been doing neatly, too. Which would prove that there's room for every kind of picture on the nation's screens.

Classic interpretation of such a question as whether war pix are in public favor or not would be that

(Continued on page 27)

Hedy Wants Her Raise

Los Angeles, April 27.

Hedy Lamarr's salary suit against Loew's, Inc., in Superior court was shifted to April 29, even though the question of the salary ceiling is now a dead issue.

Actress' legal action is concerned with salary options under a contract made prior to the wage freeze. She is asking about those uppages at option time.

Houseman Quits OWI; Returns To Par As Producer

John Houseman, radio program chief of the overseas branch of the Office of War Information, has resigned, effective July 1, to take up his duties as a producer at Paramount. He is leaving despite the efforts of Elmer Davis, OWI head, to persuade him to stay. He will have been on leave of absence from the picture company 18 months.

Houseman is resuming his film work for several reasons. The principal thing is that he has completed the job he was brought in to do, namely to set up the OWI's foreign shortwave program schedule. However, there is understood to be a financial angle, also as he took a serious loss of income to accept the OWI assignment.

Fact that Houseman was recently unable to obtain a passport to go to North Africa for the OWI is believed to have little or nothing to do with his decision to return to Hollywood. He had hoped to arrange certain broadcasting facilities for the OWI in Algeria, but before re-

(Continued on page 16)

Alton, Anderson, Berger Signed by M-G; Pix Studio Plans Many Filmusicals

Metro has signed three productioneers connected with Broadway shows, in anticipation of a flock of musical pictures. They are Robert Alton, dance stager; John Murray Anderson, general production director, and Richard (Dick) Berger, formerly active on Broadway but for the past several seasons general director of the St. Louis Municipal Opera Co. When the latter's summer season is over, Berger will report in Hollywood.

Alton, currently occupied with the musical, 'Early to Bed,' will go to the Coast after that show premieres. Anderson staged the recently opened 'Ziegfeld Follies' (Winter Garden) and the production numbers in the Ringling, Barnum & Bailey circus.

Eddie Dowling as Subject Of Catholic Univ. Musical

Washington, April 27.

Catholic University will highlight the dramatic spots in Eddie Dowling's career with a new musical comedy, 'Eddie the First,' opening May 5. Previously the university players of the speech and drama department have spotlighted the careers of George M. Cohan, in 'Yankee Doodle Boy,' and in 1939 glorified Joe Cook in 'Cook Book.'

Art Mullen and Denny Madden, Catholic U. students, are writing the book under the guidance of Walter Kerr, who authored last year's 'Count Me In,' which was later produced professionally. Music will be interpolated hits from the Eddie Dowling musicals with original numbers by Betty Healy.

GANG OF WAR PICTURES WORRIES SUBSEQUENTS

Pointing to the large number of war pictures on Broadway this week and last, subsequent run exhibitors are worried over the likelihood that as product becomes available to them this type of film will be so bunched that hardly anything else will be available. They resent the policy of the first-runs in downtown N. Y. in booking product that way and charge that if the public is to tire quickly of pictures with war themes the distributors who permit

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DAILY VARIETY
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Camp Shows Attaining Goal of Film Names in Every Touring Company

USO-Camp Shows is gradually obtaining one of its prime objectives—having film players represented on each of the units touring the army camps and navy bases. Within recent weeks Hollywood talent has been turning out for the voluntary stints in increasing numbers and by the end of the summer it's expected that at least 2,000 will have put in six weeks personal appearances on behalf of the servicemen.

Harpo Marx, who has already made three circuit swings for Camp Shows, including one offshore assignment, embarks on a new tour May 3, when he teams with Lou Holtz in what CSI execs call 'one of the screwiest combos' to play the military posts. They'll be joined by Muriel Goodspeed, who'll be Harpo's foil. The trio will hop on the Red Circuit unit 'Band Wagon' at March Field, Cal., and they'll play 14 dates at various camps on the Coast.

Phil Regan and Adele Mara, the singer join up with 'Flying Colors' on April 30 at Langley Field, Va., and they'll stay out until May 15. William Gargan and Brenda Joyce embarked on a volunteer p.a. tour with 'Funzafire' at Camp Augusta, Ga., last week. They'll wind up May 10 at Camp Wheeler, Macon. Lee Bowman and Martha O'Driscoll were added last week to the 'Muggsy Spanier Band' unit at Ft. Riley, Kan. They'll stay out until May 8. Marcy McGuire has been recruited for the 'Dick Rogers Band' unit, opening last week at the naval training base in San Diego. She'll do 12 dates.

Lynn Bari and Allyn Joslyn are currently out with 'Hallzapoppin'' with special material written for them. They started out April 23 and will wind up May 8 doing 14 dates at California camps and navy bases.

Cast changes among the paid talent are also slated for the near future. Cardini leaves the roll of 'Hollywood Follies' May 1 at Ft. Jackson, Columbia, S. C. LeRoy, puppeteer act, goes into the 'Muggsy Spanier Band' unit May 12 at Ft. Knox, Ky., with the Blondell Twins, dancers, teaming up with the same outfit May 21.

Jack Waldron, m.c., goes into 'Full Speed Ahead' tonight (Wednesday) at Hunter Field, Savannah, Ga. Jed Dooley, unicycle act, joins 'Victory Sweethearts' this week at Plattsburg Barracks, N. Y. Pat Henning, comedian, teams this week with the 'Going to Town' unit at Foster Field, Victoria, Tex., and the [illegible] Brothers, acro team, team with the 'Reggie Childs Band' unit at the [illegible] also this week.

Name Camp Lee Theatre For Thomas Jefferson

Camp Lee, Va., April 27.

An outdoor theatre with 40-foot stage and seating capacity of 3,000 soldiers here was last week named Thomas Jefferson theatre by Major-General James E. Edmonds, camp commander, in connection with the 200th anniversary Jefferson commemoration.

The theatre, planned more than a year ago by the Camp Special Service Office, is about complete but will not be officially opened until early May. Pre-opener production was a series of 14 religious tableaux, reminiscent of the Oberammergau Passion Play, on Good Friday evening (23), before a packed soldier audience.

U.S. Drawing More On BMI Factuals

Washington, April 27.

U. S. Government agencies, as well as the American Army and Navy, are drawing more and more on documentaries and factuals made by the British Ministry of Information for showing to their personnel. Reason apparently is that the British are well ahead of us in development of this type of film, and the U. S. Government and the industry are still a long way from catching up.

Made primarily for the British people by some of the top film units of that country under contract with the Government, the films are proving a top means of passing on to America what the English have learned from longer and closer contact with the war.

Office of Civilian Defense has just ordered 500 prints in 16 mm. of one of the new British air raid protection subjects, 'A New Fire Bomb,' for free distribution through its regional offices.

OPA is reported considering a

(Continued on page 23)

10 NAME BANDS, ACTS IN PARK BOND RALLY

Three-hour War Bond rally will take place on the Mall, Central Park, N. Y., Saturday (1) from 2 to 5 p.m. About 10 name bands and a long list of talent from other fields will participate in the affair, being [illegible] the Treasury Department, WEAF (which will broadcast the event) and United Theatrical War Activities Committee.

Bands of Harry James, Duke Ellington, Vaughn Monroe, Tommy Tucker, Carmen Cavallero, Nat Brandwynne, Guy Lombardo, Ray Heatherton, and others are listed to appear, as well as Jimmy Durante, the Ritz Brothers, Marie Greene, Jay Jostyn and others.

Industry Sharing Cost Of Capra's 'War Prelude'

Arrangements have been completed for the theatrical showing of 'Prelude to War,' first of the series of seven 'orientation' films made originally for the Army by Lt.-Col. Frank Capra. Distribution costs are being borne by the industry; prints are being furnished free to exhibitors and all clearances are waived.

Picture is scheduled to go into release May 27, War Department having made 150 prints available to the Office of War Information for use by the War Activities Committee.

Joint statement on decision to release 'Prelude' for exhibition in commercial theatres was issued last Monday (26) by Elmer Davis, director of the OWI, and Francis Harmon, executive vice-chairman of the WAC.

Davis stated that 'Prelude' had strongly impressed General George C. Marshall and other members of the U. S. high command. Harmon declared that theatrical exhibition of the film will be on a voluntary basis, with indications that several thousand houses will show it. While 'Prelude' is not one of the 'pledged' subjects, it was pointed out that the Government attaches great importance to the public showing.

No plans have been made regarding the theatrical release of other films in the Capra series, such as the completed 'The Nazis Strike,' 'Divide and Conquer' and 'Battle of Britain.' Further distribution of features of this type will be held in abeyance pending a study of public reaction to 'Prelude.'

Cantor Bows in Canteen

Hollywood, April 27.

Busy on his producer-writer job at RKO, Eddie Cantor takes time out to emcee opening of the Stage Door Canteen in Frisco, April 29, which will be hooked up with the N. Y. Stage Door Canteen airshow that night.

Cantor is busy on preliminary work as producer and writer of 'Show Business,' with a third job as actor to be added when the cameras turn.

Army's 'Room Service' Touring New England, June Windup Seen

An all-soldier unit of 'Room Service,' produced by the Special Service Office Headquarters, New England, is currently touring the camps and hospitals in the coast artillery sector. Two femme members of the cast, Barbara Wooddell and Betsi Kendel, have been recruited from USO-Camp Shows talent.

The tour, which got under way April 16, winds up about June 1, playing everywhere in the New England sector where a stage is available. In instances, as at some remote outpost or small hospital where suitable facilities are lacking, the cast is doing a switcheroo to 'The Yankee Revue,' with Pvt. Herb Ross emceeing.

'Room Service' has been directed by 2d Lieut. Richard Charlton Weiss, of legit, who also plays one of the leading roles. Cast, in addition to the gals, also includes Pvts. Edward Aoh, William Rega, Herbert Ross, Robert Chernoff, Robert Bernaur, Morris Gosfield, John Mihalkovic, Merrill Joels, Sgt. James Floyd, Cpl. Lloyd Briggs and Cpl. Thomas Ryan.

D. C. Audience Reaction To Theatre Bond Pleas OK

Washington, April 27.

Controversy over permitting War Bond speakers in motion picture theatres seems to have been satisfactorily settled here by actual tests. District theatremen report satisfaction with audience reaction to the speeches, started here in Loew and Warner houses recently. Audiences have been attentive and obviously interested in messages coming to them from stages of theatres.

Success of the sales talks is undoubtedly due to these factors: the four-minute curb on speeches, the calibre of the speakers chosen, and the careful planning of material. [illegible] for the purpose, pow-wowed with theatremen and Treasury representatives in two 'clinics.' Ideas were exchanged until a master speech was drawn up.

In neighborhood houses, where shows change two or three times weekly, speakers will be changed with each program to avoid repetition.

Experiment may be a pattern for future war drives and programs in other parts of the country. It is a definite improvement over haphazard methods employed in past.

Uncle Sam's Callboard

Matty Fox's Status

Washington, April 27.

Matty Fox, former Universal Pict's. v.p., may return to WPB duties in Washington regardless of Robert Nathan's resignation. Fox has been talking of joining the army. Nathan, incidentally, may also return to Donald Nelson's planning committee if the Army rejects him.

Monroe Greenthal, former UA pub-ad chief, who was with Fox remains regardless. He is expected to take over direction of two or three important promotional pix campaigns for WPB within the next few weeks, it is reported here.

WB's Earle, A. C., to Army

Atlantic City, April 27.

Atlantic City's Earle, constructed in 1926 at an announced cost of $1,000,000, has been leased for the duration from Warner Bros. for use as a theatre classroom by air trainees of the Atlantic City Basic Training Center, Army Air Forces, it was announced last week by Col. Eugene R. Householder, commanding officer of the resort post.

The once-swank structure will be used for lectures and the showing of training films to soldiers of the post as soon as extensive renovations now going on are completed. Seating capacity of the Earle is set at 2,000 persons.

Shifting Saroyan

Pvt. William Saroyan, attached to the Long Island City film unit of the Signal Corps, has been sent to Camp Lee, Va., to write the script for a training picture to be made there.

He recently returned from an assignment at Dayton, O.

Showfolk at Monmouth

There's a little bit of Broadway at the Signal Corps training school at Forth Monmouth, N. J. Nick Long, Jr., Dick Diamond, son of the late Lou Diamond (Famous Music), Bill Steele, m.c., and Tom Brown there.

Mulhall Wounded in Tunisia

Philadelphia, April 27.

Lieut.-Col. Jack Mulhall, former district manager for the Stanley-Warner circuit's Chester-Wilmington area theatres, has been wounded in

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Capt. Swann Scares Eskimos As 1-Man Magic Show in Alaska

By GEORGE ROSEN

Relaying of 16 mm. films and projectors from camp to camp by dogsled....Capt. Russell Swann 'scaring hell' out of the Eskimos, but at the same time amusing thousands of U.S. troops via the magic routines patterned for the swank boites....that's the story of showbiz in Alaska and the Yucon Territory today as unfolded by Swann, special services officer now attached to the Northwest Service Command of the U. S. Army

The magacian, in N. Y. on a 72-hour sabbatical and a quick looksee at some shows and niteries, left for Lexington, Va., last night (Tuesday) for a four-week refresher course prior to hopping back to Alaska to help boost morale among the men in the Alaskan outposts. And when he goes back he's taking with him the rest of the magic equipment he was forced to leave behind when he joined up last July. For, with the exception of occasional performers routed into the northwest territory, Swann, in addition to his duties as special service officer, has been bearing almost single-handed the burden of supplying the flesh-and-blood entertainment in the remote outposts.

'The eskimos can't take the magic,' he said. 'They get up and run like hell. But the main thing is, the soldiers are eating it up. I make it my business to visit each of the scattered 100 camps and put on a show for the boys. And they need it desperately. Thanks to the Motion Pictures Overseas Unit, they're getting a steady flow of 16 mm. prints and they particularly want the comedy films. But even so, they have to be relayed by dogsled to reach all the boys. Projectors are particularly scarce and they're getting most of the sleigh rides. That's about all the soldiers have up there—except for some phonograph kits, records and books.

'They need the recreation desperately, for they're working 12 hours a day, seven days a week perfecting the new 1,600-mile Alaskan highway, building up the Alaskan defenses and expediting the shipment of planes and other material to Russia. That's why we've got to keep sending them records, sheet music, books and stage entertainment.

Nat'l CIO Group Now Sponsors Factory Show

'Roll Up Your Sleeves,' labor's 'This Is The Army' prototype, will be sponsored by the National CIO War Relief Committee instead of by the Michigan CIO, as was originally planned, William Morris, Jr., has announced. The Morris office is handling the show, which will tour the nation's war plants starting the latter part of June.

'Sleeves' will have a cast of 200 recruited from vaude and from the personnel of non-essential factories. Rehearsals will get under way May 1, being worked up by Leonard Keller, former Coast band leader, but currently employed in a Detroit airplane plant.

Laud H'wood For Aid in Bond Drive

Hollywood, April 27.

Hollywood was officially commended for its work in the Second War Loan Drive in a communique received by Nat Wolff, deputy chief of the domestic radio division of the Office of War Information and forwarded to the Hollywood Victory Committee. Message read in part:

'Secretary Morgenthau is enthusiastic about the job being done in Hollywood, and there is no question about the result. The surprise appearances of film stars on coast-to-coast programs are getting magnificent results.' More than 20 picture names have been assigned by HVC to interrupt national broadcasts over three networks to carry on the good work.

$5,000,000 In 2 Weeks

Hollywood, April 27.

The picture industry purchased over $5,000,000 in Government securities in the first two weeks of the $13,000,000,000 War Loan drive.

Many 10%ers have raised their bond buys up to 20% of their weekly salaries and 1,500 new investors have been added to the list. More than 15,000 filmites are now on the studio rolls.

Ty Power's 500G Bond Sales

Tyrone Power, now with the U. S. Marine Corps officers candidate school, helped sell $500,000 in [illegible], Va., via personal selling over radio station WRVA. He answered 400 phone calls in an hour and one-half, taking pledges from subscribers.

STOMPIN' AT THE CANTEEN

Philadelphia, April 27.

Hostesses at the Stage Door Canteen are planning to make a mass appearance at the local OPA office to demand extra shoe rationing coupons on the grounds that they are wearing out extra shoe leather dancing with service men.

N. Y. to L. A.

Jane Batas.
Irving Berlin.
Charles Boyer.
Robert Buckner.
Norman Corwin.
Max Gordon.
Mark Hellinger.
Arthur W. Kelly.
Irene Manning.
L. B. Mayer.
Jay Paley.
Edward C. Raftery.
Hazel Scott.
Gradwell L. Sears.
S. Sylvan Simon.
Red Skelton.
Bill Smith.
Howard Strickling.

L. A. to N. Y.

Cecelia Ager.
Roy Disney.
Emerson Foote.
Arthur Freed.
Leatrice Joy Gilbert.
Edward A. Golden.
Hal Hackett.
John LeRoy Johnston.
Abe Lastfogel.
Sol Lesser.
Albert Lewin.
Harry Maizlish.
Ralph Morgan.
Akim Tamiroff.
Jack L. Warner.

'NEVER DIE' PAGEANT TURNAWAY IN PHILLY

Philadelphia, April 27.

A capacity crowd of more than 15,000 jammed Convention Hall Thursday night (22) to witness the Ben Hecht-Billy Rose pageant 'We Will Never Die.' Boxoffice totaled $38,000, with thousands turned away. Promoters could have easily sold out for another night, but a repeat performance was decided against because of technical difficulties.

Show here was sponsored by the Committee for a Jewish Army of Stateless and Palestinian Jews.

Philly's show business was heavily behind the pageant with Ben Amsterdam, head of a chain of theatres in South Jersey, as chairman. Isaac D. Levy, v.p. of WCAU, was honorary chairman. The motion picture committee included David Barrist, Jack Beresin, Jay Emanuel, Jacob A. Fox, Abe Sablosky and Morris Wax.

Narrators for the pageant were Claude Rains and Edward Arnold, assisted by Martin Gabel and Berry Kroeger.

Sam Weisbord Going In, Lastfogel's N. Y. Quickie

Sam Weisbord, in charge of overseas operation for USO-Camp Shows, Inc., as assistant to Abe Lastfogel, CSI prexy, is skedded for induction by the Army tomorrow (29), when he takes his final physical test.

The pending induction of Weisbord brought Lastfogel back to New York from the Coast on Monday (26), with the latter heading back to Hollywood the latter part of this week. Lastfogel, who had been on the Coast for the past eight weeks in connection with CSI and William Morris office activities, will remain there until about June 1. He is on loan to CSI from the Morris office, the agency having also placed Weisbord at the disposal of Camp Shows as one of its top execs.

SCHENCK'S 20TH DEAL ANEW

U's Probable $40,000,000 Gross in '43 Belies Rumors on Production Changes

Universal Pictures' $40,000,000 prospective gross for 1943, according to present pace, is in sharp contrast to the $17,500,000 gross done by the company in 1937, at which time the present Nate Blumberg-J. Cheever Cowdin management was brought in. From Jan. 1, 1938, when prexy Blumberg took the reins, Universal has zoomed to a $30,000,000 gross in 1941 and $39,000,000 last year.

All of which is further evidence, within the trade, that the management setup is such that the very life-blood of Universal revolves around the perpetuation of the same structure. This, in turn, is the answer to the recent rumors about some other production manpower coming into the company, all of which is pooh-poohed, both by the U. faction and the executives of that other studio, from whence a certain production topper was mentioned in connection with Universal.

As isn't generally known, all of U's banking deals specifically are predicated on the continuation of the same Blumberg-Cowdin mangement not only for the life of the loan, but for one year thereafter, as guaranty and part of the consideration.

A review of Universal from as far back as 1922, when it did a $22,000,000 gross, a then astounding figure (silent), shows that this was achieved, furthermore, with the aid of some 400 theatre outlets. (Warners, Fox and Paramount acquired most of these theatres later, since U is now simply a production-distribution organization, sans theatres although the Blumberg-Cliff Work theatre background was applied to the company's proposal to make pictures from a theatre boxoffice viewpoint'). U's 1929 peak, the zenith before the Wall Street debacle, was $29,700,000 gross, and 1938 saw it ebb to 17½ millions.

The simplification now of Universal's corporate structure, merging all components into one issue, sees it with less than $8,0000,000 in outstanding obligations; comprising some $2,000,000 in debentures and $5,800,000 or so in loans.

The merging of the U corporations is all set in principle and purpose, and only awaits SEC and kindred technical okays.

Reprise, but New Locale

'Mission to Moscow' is history repeating itself for Harry M. Warner who, in World War I, filmed another ambassador's memoirs, James W. Gerard's 'My Four Years in Germany.'

Joseph E. Davies, author of 'Moscow,' was our ambassador to Russia.

RKO Would Tilt Goldwyn's 17½%

Samuel Goldwyn is dickering a new releasing deal with RKO for 'North Star.' No distribution pact has yet been set, from accounts, pending further discussion of terms.

RKO is not inclined to renew under previous terms whereby Goldwyn product was released under a 17½% distribution charge, though interested in keeping producer on its schedules because of added prestige values alone.

More favorable terms accorded Goldwyn roused resistance to the regular 25% rate from other independent producers releasing through RKO.

Understood that Walt Disney, distributing 'Victory Through Air Power' through United Artists, is also dickering with RKO for a cut below 25% for 'Surprise Package,' feature-length Latin-American film.

Goldwyn, meantime, has in past stated that return to UA, when current deal with RKO winds up in June, was not ruled out.

U. S. PIX FIRMS RECEIVE $5,000,000 FROZEN COIN

Usual quarterly remittance of $5,000,000 from Great Britain was received by U. S. film companies in N. Y. from London over the weekend. U. S. distributors receive one-fourth of $20,000,000 at end of each quarter, per agreement with the British government, remaining [illegible] being frozen in Britain. An additional $10,000,000 has yet to be received for fiscal year winding up next October.

When the full $20,000,000 has been received, American distribs figure approximately $42,000,000 still will be impounded in Britain since U. S. distributor revenue there now is running at the rate of about $62,000,000 per year.

RKO Ratifies 7-Year Deal for C. W. Koerner

Seven-year RKO contract with Charles W. Koerner, v.-p. in charge of studio production, was ratified by the RKO board of directors Monday (26). Board meeting was held immediately following arrival of N. Peter Rathvon, RKO prexy, from the Coast, where he confabbed with Koerner and others on next season's production schedule.

Koerner is the only top ranking exec at RKO now holding a contract. Joe Breen, Koerner's predecessor at the studio, also held a contract which RKO later bought up.

UA Toppers West

Edward C. Raftery, Grad Sears and Arthur Kelly left New York last Monday (26) to attend the United Artists annual board meeting May 1 on the Coast.

Plan to stay around 10 days.

M. A. LIGHTMAN, THESPIAN

Memphis, April 27.

M. A. Lightman, former MPTOA prexy and no softie by reputation in the trade, is playing the Boris Karloff role in the Memphis Little Theatre's current version of 'Arsenic and Old Lace.'

Lightman currently is the Little Theatre's president.

EXEC YENS NO OFFICIAL TITLE

Joseph M. Schenck, whose status at 20th Century-Fox has been subject of several executive conferences during the past few weeks, told 'Variety' yesterday (Tues.) that he expects to continue as the company's general administrative coordinator, as in the past, regardless of any official title.

There has been some talk that Schenck might leave 20th, a company which he founded with Darryl F. Zanuck and William Goetz, due to a disagreement over contract terms. With Goetz slated to leave 20th and Zanuck's return indefinite, Schenck's post assumes added importance.

Schenck stated yesterday that his old contract with the company was reinstated at the last meeting of the 20th-Fox board of directors. This, in effect, gives him the same authority as when he was chairman of the board. Wendell L. Willkie continues as board chairman.

Schenck said yesterday that reports that he was leaving 20th could be entirely discounted, and that regardless of departure of Bill Goetz, or possibly the long-deferred return of Col. Zanuck, the studio and the company's general affairs would continue to function under his direction.

There have been several confabs looking to give Schenck an official title again, since his position in the company obviously calls for it. Spyros Skouras, 20th-Fox prexy, has all along been in favor of that, but Schenck is indifferent to titles. 'I've been on and off the board, and also chairman, but the work is just the same,' says Schenck. 'Right now we have a very brilliant board chairman in Mr. Willkie.'

Schenck, incidentally, when backing the proposal that Goetz remain as a special unit producer at 20th, reportedly pointed out that Goetz would thus have a 'chance to make more money for himself' and at the same time have more leisure.

Nunally Johnson Quit 20-Fox When Studio Nixed Production Unit

Nunally Johnson, longtime key production man on the 20th-Fox lot, wanted his own unit, on a sharing basis, which is the prime reason for departing that studio. He may wind up elsewhere with such a deal.

The capital-gain setup is generally favored in future deals, rather than any fancy salary, most of which goes to Uncle Sam for taxes. Under a special corporate setup, the principals may keep 75% of their profits, and this accounts for the new Leo Spitz-Jack Skirball combo getting Fred Allen, Ed Gardner ('Duffy's Tavern') and other similar setups.

J. C. Stein (MCA) likewise has been operating that way; ditto the Charles K. Feldman productions, via sundry distribs.

Currently, Johnson is producing 'Holy Matrimony,' and writing the screenplay for 'Keys of the Kingdom.'

U RECAPITALIZATION VIRTUALLY COMPLETE

Universal Pictures' recapitalization and consolidation plan is virtually complete and shortly will be submitted to the Securities & Exchange Commission. If okayed by the SEC, it will be submitted to corporation stockholders for approval at a special meeting. Because of care exerted in drawing up an equitable proposal for Universal's common shareholders, not too much delay is expected from the SEC, it is reported. Company would permit minority common stockholders to exchange shares for Universal Corp. voting trust certificates.

Understood that part of the plan calls for retirement of part of the 5% debentures due in 1946, since this would pave the way for payment of dividends on the common or

(Continued on page 25)

Bill Goetz's Resignation Upsets Plan Whereby He and Zanuck Both Would Remain at 20th; Forming Own Unit

Strange Detour

Picture execs are wondering about David Sarnoff's RKO sell-out at this time, when the company's affairs are taking a turn for the better.

It's contrasted to RCA's initial buy into the company, at a time when its affairs weren't so bright.

Arrangement which was virtually completed during the past few weeks whereby William Goetz would remain with 20th-Fox in a top executive capacity, in charge of a specific number of pictures, while Col. Darryl Zanuck would handle the general studio output if, as and when he returns, was suddenly upset by Goetz's resignation. Development, announced last Sunday (25) by Spyros Skouras, 20th prexy, was largely due to question of operating policy.

Goetz, from accounts, sought complete personal charge of designated studio production assignments with stipulation that he would be responsible only to Skouras and rise and fall on his own.

With Goetz finishing off 10 pictures on his production slate and not scheduled to leave the studio for several months, 20th execs are still hopeful that some adjustment can be made whereby services of both Goetz and Zanuck could be retained for the studio.

Understood that Louis B. Mayer, Goetz's father-in-law, who has been huddling with Skouras, Joseph M. Schenck and other 20th heads for several weeks past on the problem, was in favor of Goetz continuing on the basis originally outlined, namely as head of a special 20th unit. Goetz however, was prepared to shoulder the responsibility for his move to go into independent production.

Zanuck, Schenck and Skouras also favored the original setup with Goetz holding out for complete independence of action if remaining at the studio.

Official announcement made by Skouras stated that Goetz would form his own producing company. Possibility is that he may produce on the 20th lot and release through the same organization although Skouras is reportedly opposed to deals of this type. Skouras, from accounts, has refused to make a similar deal with Nunnally Johnson, but 20th-Fox may, however, agree to an arrangement of this kind with Goetz. The last such unit deal at 20th was on 'Tales of Manhattan' [illegible]

Meantime, other major distribs are also interested in a deal with Goetz if he should decide to sever connections with 20th completely.

Skouras' announcement over the past weekend paid tribute to Goetz for the latter's impressive record as 20th production topper during Col. Zanuck's absence. Goetz, with Zanuck and Schenck, was one of the founders of 20th-Fox when that company took over the old Fox Film Corporation in 1935.

20th-Fox execs, meantime, have not stated whether Col. Zanuck's return to the studio is imminent. Latter's application to go on the inactive service list is before the War Department. Zanuck is due east today or tomorrow (29).

9-Year Cancelled Pact Worth About $1,500,000

Hollywood, April 27.

Resignation of William Goetz as v.p. in charge of production at 20th-Fox came as a distinct surprise to Hollywood as he was generally acknowledged doing a fine job in his brief tenure as studio boss.

Goetz has long nursed the desire to go into independent production. At the time he signed the long term deal, following Col. Darryl Zanuck in the driver's seat at 20th, Goetz asked for a cancellation clause in his contract so that he could make a break when his indie production plans ripened. Cancellation of the Goetz contract, which had nine years to go, also wiped out around $1,500,000 in salary.

No indication is given by the studio as to future of operations policy or to whom authority will be delegated. It is believe that Col. Zanuck will eventually return to his old job as studio head when he gets out of the Army.

Pay-Go Tax Would Boff Big Earners

Washington, April 27.

Top moneymakers of radio and films, whose salary lids were recently pried off by Congress are watching with interest another Administration attempt to take it away from them—the new Doughton pay-as-you-go tax plan which comes up on the floor of the House May 3. Measure was approved by the House Ways and Means Committee Saturday (24).

The bill, which claims to 'forgive' about $4,000,000,000 of the 1942 tax, holds out a helping hand to the little fellows and whacks the big ones good. It provides for 1943 payment on a current basis, and for the unforgiven part of the 1942 taxes to be paid over three years—1944-45-46.

The way it works out, anybody earning upwards of $250,000 in 1943 will have to pay out 100% or more in the combination of the 1943 taxes plus the one-third of 1942 taxes which would be due in a lump sum on March 15 next.

From the $250,000 mark down it eases off, but remains very stiff for everybody in the $100,000 and more bracket.

Doughton bill may shoot the shoots into oblivion on May 3, however. Re- [illegible] plan for another go, this time with some modifications to attract Democratic votes. Its first time out, the Ruml plan (Carlson Bill) was licked by a slender 17 votes.

DEMAND FOR 'B' FILMS NIPS RAW STOCK SETUP

The raw stock situation is working out a lot better than even the most optimistic film executives anticipated.

However, the most serious wrinkle uncovered in recent weeks is the terrific demand for lesser product, for which distributors originally scheduled a small number of prints. This is natural for pictures in 'B' category but it does not help absorb the demand for such product. The reason for this upbeat in so-called lesser pictures is the necessity of exhibitors balancing their dual bills.

With so much 'A' product dealing with war themes or similar wartime subjects, the exhibitor is forced to lean on secondary product to lighten his program. This is resulting in distribs having a tough time reshuffling their minor films to meet this demand.

Three Banks Back Up Mono Pix With Million

Hollywood, April 27.

W. Ray Johnston, Monogram prexy, closed a deal with three banks for credit in excess of $1,000,000 for the financing of the studio's 1943-44 production program.

Banks are the Security-First National and California, of Los Angeles and the Guaranty Trust Co. of New York.

THEATRE BIZ BLITZED BY L. A. 'AIR RAID'

Los Angeles, April 27.

All theatre business was hard hit Sunday night (25) when the longest blackout since February, 1942, plunged the Los Angeles area into total darkness for 56 minutes.

The alert came at 8:32, with long lines at nearly all deluxers for the nine o'clock break. The Western Air Defense attributed the blackout to 'an unidentified object later established as friendly.' The night was clear and starry and the populace played it safe due to the recent reports that Japan may bomb the Coast.

When the all-clear sounded, the jittery mob beat it for home or cocktail bars, etc., for a pickup, being in no mood for entertainment after the scare. What made it appear all the more like a mccoy raid were the fighter planes aloft and searchlights stabbing the skies. The blackout was a complete success, except light in the mayor's office.

'Bell Tolls' Longest Since 'Gone,' Running 165 Mins.

Cut to 15,000 feet, 'For Whom the Bell Tolls' will be the longest picture since 'Gone With the Wind,' with an approximate running time of two hours and 45 minutes. 'Gone' ran about an hour longer.

In getting the footage down to this figure, Par has decided to take out 1,500 feet now in the picture. Company plans roadshowing 'Bell' first in N.Y. in July and possibly some other keys, later selling it singly for exhibition alone and at stipulated minimum admissions.

Over $3,000,000 is tied up in the film.

Salesmen Forced to Black Markets?

That's What They Say to OPA's Disregard for Extra Gasoline Requests in East—West Gets Relief

Smarting over the inability of distributors to obtain action from Washington officials on a petition for additional gas and tiring of sweating themselves at local OPA rationing boards in an effort to keep their cars rolling, film salesmen in the east charge that the OPA is doing everything to encourage them in dealing in a black market. The sellers themselves, as well as the distribution bosses, do not want to get involved in black market operations nor do they want to pay premiums of so much a gallon to those who might be willing to give them extra gas.

However, selling film is their livelihood and they have to cover their accounts, and the pix sellers contend the OPA does not seem to have any realization of their problems so far as petrol is concerned nor does it seem to take any cognizance of the danger that the black market may spread.

William F. Rodgers, for Metro, who for some time has been spearheading a movement for distributors in getting additional gas allowances for film salesmen, has apparently been partially successful in obtaining relief from the OPA since latter on Monday (26) agreed to relax restrictions for salesmen outside of the 17 eastern states by allowing an average increase in travel of from 470 to 720 miles. However, the OPA refused to do anything for sellers in the eastern group of states stretching from Maine to Florida.

A film peddler for one of the distributors, working out of New York, put it cold to a local gas board last week. Pleading for more gas so he could continue operation of his car, he told the board that he'd go into the Army if they'd move him up but that meantime he had to make a living and gas was the answer. Although he asked the board if it wanted him to buy in the black market, stated that he was all but being forced to do so, they still sent him away empty-handed.

Mild Respite

Washington, April 27.

Film salesmen, agitating for months for additional gasoline, got a break under a new OPA order yesterday (26), but it only applies to those operating outside the 17 states in the eastern shortage area.

The new order ups the course-of-work driving allowance from 470 to 720 miles per month, with the office of the rubber director promising sufficient tires for the extra mileage.

To qualify for the additional ration (C book), film salesmen must show: (1) need for extra mileage entirely for work, (2) meet car sharing requirement 'if this is possible'; (3) show they are not already covered under previous supplemental ration clauses.

Monday's order was a general one applying to all types of work.

Thos. Murray's Anti-Trust Chi Suit Must Go to Trial

Chicago, April 27.

U. S. District Judge William J. Campbell last week denied all motions of defendants in the Thomas Murray $1,000,000 anti-trust suit to dismiss the case and refused to grant them a bill of particulars. He ruled that answers must be filed within 45-days, at which time a date for the trial will probably be set.

Murray charged in his suit, filed last year, that several companies and individuals conspired to put him out of business when he operated the Thalia theatre here. Among defendants are Balaban & Katz, Paramount; Morris G. Leonard, Milo Theatre Corp., Republic Pictures, Midcity Theatres, and Publix-Great States.

Earl Carroll Vs. Par Goes to Trial Shortly

Earl Carroll's $150,000 breach of contract and libel action against Paramount Pictures was put down on the N. Y. federal court calendar Monday (26) for trial, with indications that it would be reached within the next two weeks.

Par was recently denied its motion for dismissal of the libel claim, the court ruling that the case should be tried by jury. Carroll contended that Par's production of 'A Night at Earl Carroll's' was false representation and that he had little choice in the matter of producing the picture, which he said was of such inferior quality as to discredit his name.

Fair-Haired Ladd

Hollywood, April 27.

As an instance of the trend of popular opinion, the Paramount actor who is getting the most fan mail is Alan Ladd.

Latter is now working without screen credit for Uncle Sam and will not be available on the Paramount lot until the war is over.

PAR'S 64 SHORTS NEW HIGH MARK FOR PLANT

Hollywood, April 27.

Paramount goes long on shorts for the 1943-44 program, with a total of 64 one-and-two-reelers, the greatest number in the history of the studio. In the new budget are six to eight Technicolor musicals, with Paramount stars in the lineup.

Idea is to have plenty of shorts on deck when and if there is a cessation of the double feature program.

Feb.'s $11,874,676 Amus. Tax Take Reflects Big B.O.

Washington, April 27.

Show biz is still on the upbeat in New York and for the country as a whole, according to the latest U. S. Bureau of Internal Revenue figures. Amusement tax collections for March, which reflect February box-office receipts, show the following:

Admissions taxes during February amounted to $11,874,676, as compared with January's $11,317,101, although January is a longer month. February of 1942 paid Uncle Sam only $10,592,455.

Manhattan north of 23d st., which largely reflects Broadway's now dimmed out white light mecca, delivered $2,220,021; greater than the January $1,899,924, and well over the February, 1942, $1,578,183.

Manhattan niteries bucked the trend with a nosedive. Federal taxes in February were $135,593 as against January's $177,524. However, the February figures were substantially over the same month of the previous year which was only $94,012.

Tax on phonograph records was good, $134,888, a decrease of only $338 from the same month of 1942 and well over the January figures. Reflecting the shortage of musical instruments for sale, tax collections were down to $75,508, under January and less than one-third of the preceding February. Reduction prevails for the sale of radios, phonographs and parts. Tax returns on February sales were $239,546, less than January and about 10% of February, 1942.

Manufacturers' excise taxes on bowling alleys and pool tables were a bare $10,465, lowest in years. Manufacturers' taxes on new coin operating devices stood at $91,940, a moderate increase over the previous year, but only about half of January.

K-A-O Netted 2 Million In 1942, Topped 1941

Keith-Albee-Orpheum Corp. and subsid companies last week reported net profit of $2,017,433 for 1942 as compared with $738,095 in 1941. In both instances, this is after all charges, including income taxes, but the company noted that nothing was written off for excess profits tax. K-A-O provided $426,837 for Federal excess profits tax in 1942 as against $260,940 in the preceding year.

K-A-O statement shows $17,706,516 gross income of which $15,847,304 represented theatre admissions. Report shows $102,550 paid out in dividends on the preferred and $603,190 on the common. Corporation's balance as of Dec. 31, 1942, was $9,655,884.

PESKAY VICE ARTHUR LEE

Edward Peskay, Hal Roach representative, has been appointed representative in North and South America for Ealing Studios. He replaces the late Arthur Lee.

Ealing releases through United Artists.

Alperson's Coast O.O.

Ed Alperson, RKO theatres general manager, on the Coast for a two-week stay.

Plans to give San Francisco the o.o. before returning to New York.

Studio Contracts

Hollywood, April 27.

Catherine Craig inked player pact at Paramount.

Marjorie Riordan's player option lifted by Sol Lesser.

Robert Strickland drew new player ticket at Metro.

Larry Stewart inked player ticket at Republic.

Ann Richards' acting contract renewed by Metro.

William Anderson signed as dialog director at Columbia.

James Craig's player contract renewed by Metro.

Vivian Austin, beauty contest winner, signed by Universal.

Rags Ragland renewed by, Metro.

Mark-Lee Kirk, art director, signed with David O. Selznick.

Robert Walker, Tommy Dix drew player contracts with Metro.

Emil Zarek, Broadway actor, signed by 20th-Fox.

Marilyn Maxwell's player option picked up by Metro.

George Dolenz inked player ticket at Universal.

Distribs Get Edge On Clearance With Own Pix in Own Houses

In restoring a portion of clearance lost by major distributors and circuit houses they serve, the Appeal Board of the American Arbitration Assn. has rendered a decision in which it makes an exception on clearance so far as distribs' own theatres are concerned. The Appeal Board makes the exceptions in the light of the heavy investments the distribs have in the theatres involved.

Case stems from a complaint brought by the Hancock Theatre Co., an independent operating the Strand and Alhambra in Quincy, Mass. Hancock obtained a reduction in clearance from the former 28 days enjoyed by Boston and suburban first-runs when going before the local arbitrator at Boston, who ordered the clearance cut to 14 days.

In raising the clearance to 21 days after the termination of the run at the theatre which shall play the picture first, the Appeal Board ruled, however, that this shall not apply to the pictures of Loew's, Paramount and RKO when playing their own theatres in Boston. They will retain the former clearance of 28 days.

INDIE VS. INDIE

Mrs. Jensen Charged With Open Overbuying of Product

Minneapolis, April 27.

Mrs. [illegible] State, White Bear, Minn., Twin City suburb, made threats openly that she would buy up 'all the product' to keep it away from the new competing White Bear Theatre, it was testified in the $75,000 damage suit brought by the latter against her, charging that her overbuying was in violation of the Sherman anti-trust law and caused financial suffering.

Witnesses at the trial now being held before Judge G. H. Nordbye in federal district court included a number of branch managers and film salesmen. They testified regarding their deals with the State and relative to the Whie Bear's efforts to obtain product. Under cross-examination, they asserted it is customary for exhibitors to buy more product than they can or intend to use in order to be able to slough the less desirable.

The case is unusual in that it is directed against a competing independent exhibitor alone, no distributor being named as defendant despite the fact that overbuying is the basis.

Oomph Goes to War

Hollywood, April 27.

Ann Sheridan draws the femme lead in 'The Conspirators,' war tale, slated for a July start at Warners.

Picture, based on a novel by Frederick Prokosch, will be produced by Hal B. Wallis.

Agent Bests Actress

Hollywood, April 27.

Screen Actors Guild arbitrators tossed out charges of improper representation preferred against Agent Jonathan Smith by Katherine Boothe, Metro contractee.

She was ordered to quit Phil Goldstone and return to Smith.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., April 29.

Dear Joe:

You've often heard of vaudeville acts doubling, you know, playing two houses the same week. I've even seen them bicycling pictures; that is, when one reel was finished in a downtown house they'd bicycle it to an outlying theatre, thus running the picture in two houses for the same rental fee. Of course we know that James Spelvin has doubled in many a legit show, but I ran across some letters in my notebook that shows 'doubling' was done in legit away back in 1770.

In the time of David Garrick there were 12 theatres running in London. These letters were written by a Mr. Hopkins and a Mr. Wild, prompters at the Drury Lane and at Covent Garden at the time. I got a good laugh out of 'em and you may too. Anyway here they are:

Drury Lane, Nov. 9.

Dear Wild:

For God's sake lend me a couple of conspirators for tonight. Recollect you have borrowed one of ours for a singing Druid, and another of our best is Doge of Venice on Packer's resignation. Entirely and devotedly yours, *Hopkins.*

Covent Garden, Nov. 9.

My Dear Hopkins:

I have ordered them to look out for two of our genteelest assassins, and I'll take care that they shall go shaved and sober. Pray tell Farren he must play our Archbishop tomorrow; we'll cut the part that he may dress time enough afterwards for your General in 'The Camp.' Yours perpetually, *Wild.*

P. S.—If you have a full moon to spare I wish you would lend it to us for Thursday. I send you some lightning that I can venture to recommend.

Covent Garden, Nov. 11.

Dear Hopkins:

Pray how shall we manage without Smith tomorrow? I depended upon you lending him us for 'Harry the Fifth,' but I now see you have put him up for 'Charles Surface.' Can't you let him come to us, and play two acts of 'Harry,' as you don't want him in Charles till your third, and then Hull shall read the rest. With an apology for Smith's being suddently hoarse, sprained his ankle, etc. Cordially yours, *Wild.*

P. S.—My vestal virgin gets so cursed big I wish you'd lend us Mrs. Robinson for a night.

Drury Lane, Nov. 11.

Dear Wild:

By particular desire our Vestal is not transferable, but we have a spare Venus, and duplicate Junos, so send a hackney-coach for whichever suits you. The scheme for Smith won't do, but change your play to anything, for we'll tack 'The Camp' to 'The School for Scandal' to secure you an overflow. Thoroughly yours, *Hopkins.*

Covent Garden, Nov. 12.

My Dear Fellow:

Here's the devil to do about our Tuesday's pantomime. The blacksmith can't repair our great serpent till Friday, and the old camel, that we thought quite sound, has broken down at rehearsal, so pray send us your elephant by the bearer, and a small tiger with the longest tail you can pick out. I must trouble you, too, for a dozen of your best dancing shepherds for that night; for though I see you will want them for highwaymen in the 'Beggar's Opera' they'll be quite in time for us afterwards. Forever completely yours, *Wild.*

Drury Lane, Nov. 12.

Dear Wild:

I just write you a line while the beasts are packing up to beg you'll not be out of spirits, as you may depend on the shepherds, and any other animals you have occasion for. I have it in orders to acquaint you, too, that as we don't use Henderson for 'Falstaff' on Friday, you may have him for 'Richard' with a dozen and a half of our soldiers for 'Bosworth Field' only begging you to return 'em in time for 'Coxheath.' Totally yours, *Hopkins.*

P. S.—Send me a Cupid, mine has got the measles.

Covent Garden, Nov. 12.

Dear Hopkins:

Thank you for Henderson and the soldiers—do let them bring their helmets for ours are turning. The bearer is our Cupid, at a shilling a night, finding his wings. Genuinely yours *Wild*

Here is a playbill that actually looks like it was a lot of interpieces and vaudeville acts put together. The date on it is 1766:

Theatre Manchester,
This present Monday, November 26, 1776,
By desire of Mrs. NUBBS;
For the benefit of Mr. RICH.
'FUN UPON FUN':
or
'WIT AT A PINCH.'

Barnewell, by Mr. Warren: Noddy, by Mr. Leighton; Gripeall, by Mr. Saunders; and Harry (the intriguing Footman) by Mr. Rich, in which character he will transform himself into a Giant-like Statue of Alexander the Great, and a Child of Two Years Old! End of the Prelude, a song by Mr. Warwick. After which (by desire) will be performed the admired Comedy of

'THE BEAUX STRATAGEM.'

Archer, by Mr. Saunders; Aimwell, by Mr. Collins; Gibbet, by Mr. Tyler; Boniface, by Mr. Devaulle; Sullen, by Mr. Saunders, and Scrub, by Mr. Rich, in which character he will introduce a new song, describing to the audience

'O, WHAT A BEAU HIS GRANNY WAS!'

Dorinda, by Mrs Mills; Cherry, by Mrs. Greville; Gipsey, by Mrs. Smart; Lady Bountiful, by Mrs. Long, and Mrs. Sullen, by Mrs. Collins. To which will be added the musical entertainment of

'THE BRITISH TAR' or 'THOMAS & SALLY'

The Squire, by Mr. Tylar, and Thomas (the sailor), by Mr. Rich. Dorcas, by Mrs. Mills, and Sally, by Miss Collins. A Hornpipe, by Mr. Leighton. After the dance, Mr. Tylar will attempt the Minuet in Ariadne, on a broomstick, in the manner of the late Matthew Skeggs. After which a new speaking, singing, comic, descriptive, classical and circumstantial oration called

'THE RICHONIAN BUDGET' or 'PEEPING TOM'S RAMBLE THROUGH COVENTRY'

Humorously describing his observations in his adventures through the town and [illegible] etc., etc. Particularly The Rivers Tok and Iswell, The Manchester Manufactories, The College, The Market Place, and The Theatre, by Mr. Rich. The whole to conclude with an Address in which Mr. Rich will divulge

'A MATRIMONIAL SECRET' or 'A NEW WAY TO KEEP A WIFE AT HOME!

The way to the theatre will be swept in every direction, and the house illuminated with wax. It will be moonlight. Tickets and places for the boxes to be taken of Mr. Rich and at Mr. Dizzy's shoemaker, No. 31 Penny street; and of Mr. Sly box-keeper at the theatre.

Well, Joe, the paper the next day said, '. . . the house overflowed from all parts, and Rich was the only person pleased with the entertainment of the evening. The pieces were mutilated of one-half—the lights were not wax, but the worst of stinking tallow—the avenues to the theatre ankle-deep in mud—and the moon disdained to shine.'

I guess those guys would yell their heads off at a double feature today. Hope you were interested. Sez

Lefty.

B'S BALLYHOOED INTO 'A' B.O.

Extend Pix Grinding All Night For Detroit's Defense Workers

Detroit, April 27.

Following the success of the downtown Fox, which has been packing in 8,000 night war workers for its 2 to 9 a.m. shows on Friday, nabe houses now are cooperating with the UAW-CIO war workers union, in providing special hour shows for the owl shifts.

The union's educational committee has enlisted the Hollywood, one of the biggest nabes, to run Friday night shows continuously until 6 a.m. Saturday. The union, in praising the theatre's move, said, 'We have felt for some time that it was of great importance in building morale and combating absenteeism to have clean entertainment for the forgotten men and women of the afternoon and night shifts.'

The nabe started off the new policy with 'Commandos Strike at Dawn,' the same pix with which the Fox launched its special shows, coupled with 'Palm Beach Story.' The shows also will feature addresses by union officials and service men as part of their morale-building value. The union, numbering hundreds of thousands of war plant workers, has gone all out in its promotion of the shows not only using the loudspeaker method of ballyhooing them in the plants but cooperating in the ticket sales. If the crowds warrant it, the house also will set in similar shows for Tuesday nights.

More For Swing-Shifters

Kansas City, April 26.

A special ordinance passed by the city council here permits use of theatres, bowling alleys, skating rinks and other recreational establishments by 'swing-shift' workers after the regular 1 a.m. closing hour Mondays through Saturdays.

Terms of the ordinance provide that officials of defense plants may file applications for use of any recreational facilities, and that both applicants and proprietors must be approved by the city welfare department, which has the authority to supervise and regulate the activity [illegible] of the ordinance.

Applications for use must be accompanied by a fee of $10 for an investigation and for a six-night permit, with an additional charge of $10 for groups up to 500 persons and a further charge of $10 for each additional 500 persons.

Inclusion of theatres in the ordinance resulted from possible plans for sponsorship of employee-talent productions in suitable houses after regular hours of operation.

No Reduction of Bail For Johnny Rosselli

Federal Judge Clancy in N. Y. federal court Monday (26) denied an application by Army private John Rosselli, who sought reduction of the $100,000 bail fixed recently by following his plea of guilty to charges of extortion in the film racket case.

The date for Rosselli's trial was put down for May 17. Since the fixing of bail, Rosselli has been confined to the Federal House of Detention in N. Y.

Identifies Nitti Aides

Chicago, April 27.

Ralph Capone appeared before U. S. Commissioner Edwin K. Walker as a federal witness last Wednesday (21) and identified Philip D'Andrea, Ralph Pierce and Paul Ricca, three of the six associates of the late Frank Nitti. The men are wanted for trial in New York on charges of extortion in the motion picture business.

Hearing for the removal of Louis ('Little New York') Campagna to New York was continued until May 12 when his attorney, E. Bradley Eben, offered evidence that Campagna was confined in the West Suburban hospital following a recent appendectomy.

New Equipment

Hollywood, April 27.

There ain't no coupons in them thar hills, so Republic's 'Silver Spurs' troupe goes on location near Kernville this week with every cowboy and rustler toting ration point books as well as six-guns. In addition to Roy Rogers and Phyllis Brooks, in top roles, the company is toting its own caterer, who gets no screen credit but is a highly essential member of the outfit.

It is the first time players have been required to carry individual chow books.

Joe Breen Also CIAA Consultant

Washington, April 27.

Joseph I. Breen, head of the Production Code Authority, the Will Hays Office censorship section, is now a special consultant for the motion picture division of the Coordinator of Inter-American Affairs. Breen has been in Washington for the past week. After a few weeks of getting acclimated here, he expects to split his time among Washington and Hollywood with occasional trips to New York.

CIAA spokesmen here have been mum on the subject of Breen's new duties.

WB OBTAINS DISMISSAL ON 225G BREACH SUIT

Warner Bros. and three subsidiary firms won their appeal Friday (23) for dismissal of a $225,000 breach of contract action instituted by Louis Gerard [illegible] Pacent Electric Co., Inc. Five justices of the Appellate Division of the N. Y. supreme court unanimously reversed Supreme Court Justice Aron Steuer's denial of their motion to dismiss the complaint for lack of prosecution.

Other defendants named are Vitaphone Corp., Stanley Co. of America and Warner Bros. Theatres, Inc. Latter two are theatre affiliates of WB and Vitaphone is a WB producing group.

Pacent alleged that the defendants breached a contract made in 1929, under which they had agreed to order 100 'superior' sound reproducers but ordered only one and then refused to order the remainder. Pacent claimed that his part of the contract was to engage in research and development of the reproducer and to manufacture and install it in the above-named theatres.

Morris Gottlieb, attorney for Pacent, intends to carry the case to the Court of Appeals.

Metro's Burley Film

Hollywood, April 27.

'High Kickers,' a film with a burlesque background, has been added to Metro's list of musicals for late summer production.

Arthur Freed produces, with James O'Hanlon and Harry Ruby assigned to the screenplay. Latter coauthored the stage original which was a George Jessel-Sophie Tucker starrer last season.

Borzage's U Tuner

Hollywood, April 27.

Universal signed Frank Borzage to direct 'His Butler's Sister,' a comedy with songs at Universal with Deanna Durbin starring.

Pat O'Brien is slated for one of the three top roles, with shooting scheduled for the middle of June.

BENEFIT FROM MERCHANDIZING

Unusual number of hit and run pictures, normally class B grossers, are being steamrollered into big coin under impetus of circusy stunt exploitation. Chillers and a large number of small budget war pictures are benefiting most.

Selling and exploitation campaigns are geared for a ride on the wartime-spending gravy train. Aimed at war workers and farmers on a spending spree, much of this newfound war riches is found particularly susceptible to old-fashioned stunting.

Farm belt situations are responding most heavily to sensationalized hit-and-runners. Field forces attribute this to the fact that the per capita farm income is approximately 125% above the pre-war level. Factory workers, whose income is about 70% above pre-war levels, rank next.

Indications that some of the flickers turning in big grosses are of the hit and run variety is indicated in failure to hold up once the effect of the initial ballyhoo wears thin.

Pointing up looseness of coin, if it is reached, is recent experiment for a horror picture with the one-lung radio stations. Spot announcements, placed behind the numbers and race track results, gave the distributor a rental of $2,800, on percentage, for one theatre. Distrib would formerly have considered good $2,000 rental for a similar picture from the entire chain of 12 smalltown theatres.

Waited 150 Days for Pix, Exhibitor in San Angelo, Texas, Wins AAA Appeal

An independent exhibitor in San Angelo, Texas, whose best offer for product from four decree distributors has been as long as 150 days after availability, and who failed to get to first base with the Dallas tribunal on bringing a complaint, has finally obtained relief on appeal. However, in the favorable ruling handed down during the past week [illegible] Arbitration Assn. declined to specify the exact relief.

The board held that the necessity of the Roxy, San Angelo, to wait as long as four months until after the Robb & Rowley circuit made deals on product was unreasonable and that availability of 150 days after the first-run date was also unreasonable. Board noted that 'it is our expectation that the distributor defendants will establish a system of runs and clearances in San Angelo, which will be fair and equitable to the complainant.'

The distribs involved, Metro, Paramount, Warners and 20th-Fox, are directed to offer their pictures to the Roxy on a run to be designated by latter and upon terms and conditions which are not calculated to defeat the purposes of the decree.

Decision takes cognizance of the position of Loew's, as outlined in its brief when the case was argued, and on the basis of its stand indicated that the situation is one demanding revision in the interests of fair play.

The Metro brief stated in part:

'Undoubtedly arrangements will now have to be made, apart from any action taken by the Appeal Board, to adjust the run and clearance situation in San Angelo on a fair and equitable basis.'

WB Still Seeking Title Player for 'Will Rogers'

Bing Crosby, after all, can't play Will Rogers in the Warner Bros. (Mark Hellinger) film biog, although he was tested, among others.

Congressman Will Rogers, Jr., the most favored for the part, and a natural, refuses to do it because of his public position now, so the testing for the title role continues. Stuart Erwin is reported to be Mrs. Rogers' choice.

New WPB Interpretation on $5,000 Set Ceiling May Be a Break for Prods.

Washington, April 27.

The $5,000 ceiling on motion picture sets is about to come off under a new interpretation of WPB order L-41. Instead of the present ceiling on per set basis, the studios will be allowed an allotment of materials on a quarterly basis, similar to the quarterly allotment of raw film they now receive.

Under this more flexible interpretation, the studios, so long as they remain within their allotments, will be able to use the materials in any fashion they chose. Thus a studio could shoot the works, if it desired, on one big super-special, and make the rest of its quarterly budget of films with old sets.

New order would immediately ease the problem of Paramount which has made a special request for $206,908 in materials for a single pix, 'Dr. Wassell.' Paramount would not need to go, hat in hand, to WPB on a situation like this. It could make the film out of its allotment and skimp on something else.

Salute to WIVES

Hollywood, April 27.

Stay-at-home gals, who have been shoved into the background by WAACS and WAVES, will get their just share of consideration in a Pete Smith short at Metro, titled 'WIVES.'

Picture, directed by Will Jason, will show how wives can help in the war effort.

M-G, 20th Eyeing More Brit. Prod.

Metro and 20th-Fox are making plans for extensive production in England, in preparation for a reopening of world wide markets as soon as hostilities cease. Ben Goetz, Metro exec, is slated for post of administrator of M-G operations, as before the war, with Sir Alexander Korda in charge of production.

Murray Silverstone's scheduled trip to England with Spyros Skouras in a couple of months is also tied in with production as well as distribution problems.

Metro plans are not aimed particularly for the near future but rather to set up an organization, to which necessary talent and technical personnel may be quickly added, ready to begin operations as soon as the war ends.

Goetz returned from Washington early last week after making arrangements for the trip to England. Understood that he also discussed getting transportation for his wife.

British production and distribution, from accounts, currently figure heavily in both 20th and Metro deliberations.

BRAZIL AT WAR SLATED FOR FILMING BY FORD

Washington, April 27.

[illegible] next few weeks, Lieut. Cdr. John Ford, ex-Hollywood director now connected with the Office of Strategic Services, will leave with a camera crew for Brazil to make a series of documentary shorts on the Brazilian war effort. Jaunt is being sponsored by OSS and Coordinator of Inter-American Affairs. Ford is now lining up a Navy camera crew here for the trip, which will last several months.

The pix will be distributed in this country and throughout Latin America by CIAA. OSS last had Ford in North Africa, where he aided Col. Darryl Zanuck in making 'At the Front.' Ford's last Latin-American trip was to Mexico in the fall of 1942, when he made considerable footage on Mexico at war.

CIAA now has ready for distribution a recently completed short, 'Brazil at War.' Distribution is being handled by the War Activities Committee.

Hoppy Getting Tired Of Them Thar Old Hills

Hollywood, April 27.

Hopalong Cassidy is hopping over the Rio Grande as a good neighbor gesture. As soon as 'Riders of the Deadline' is completed, William Boyd will make a combined vacation and scouting tour of Mexico to find new backgrounds after 50 pictures in the California hills.

His boss, Harry Sherman, is cooking up a lot of plots calling for Mexican themes and scenery.

Goldstein to Col.?

Hollywood, April 27.

E. H. Goldstein is leaving Republic in two weeks. He has been one of the studio's top execs for the past seven years.

Goldstein is said to be talking to Columbia, but there's no deal as yet.

VARIETY CLUB CONTESTS STIMULATE R. C. DRIVES

Minneapolis, April 27.

In a Northwest Variety club contest to stimulate Red Cross theatre collections, three of the territory's exhibitors and managers won valuable wrist watches. The winners announced by Harold Field, chairman of the committee in charge, are Levi F. Roberts, New Theatre, Faulkton, S. D., who went 135% above his quota George Raunehorst, Fulda, Fulda, Minn., 289.6% over quota, and John B. Cliplef, Hollywood and Monty, Montevideo, Minn., 148.2% above quota.

Theatres in the territory were assigned to three groups according to size of towns and a quota ranging from $50 to $201 fixed. Total collections exceed $106,000, more than twice the amont ever raised before by theatre drives.

Winners will be Variety club guests here May 4 at the dinner to be given for Bob O'Donnell, national Chief Barker, at which time the prizes will be presented.

Par May Distribute Soviet's 'Stalingrad'

Paramount is reported interested in acquiring the distributing rights to the latest Russian-made to be imported into this country, 'Siege of Stalingrad,' which is controlled by Artkino. Picture was specially screened during the past week for Neil F. Agnew, v.p. in charge of distribution for Par.

According to N. Napoli, president of Artkino, who indicates that a deal may be launched, no negotiations have as yet been begun with Par.

Artkino at present has 'Seige of Leningrad' on release, a picture which deals with the Russian people in wartime rather than war action as 'Stalingrad' does. Latter is an official Russian war record of the siege of Stalingrad which the Russians finally recaptured. It is shot silently but has a music score.

'Stalingrad,' now being shown in England, is being distributed there by Par.

An earlier import, 'Moscow Fights Back,' was sold by the Artkino company to Republic after it had opened a run at the Globe, N. Y.

The Vanishing Male

Hollywood, April 27.

Screen Office Employees Guild is nearly 80% femme, according to a classification survey instituted to learn the changes made by wartime conditions.

In the last 90 days the Guild has taken in 275 new employees, of whom 250 were women. In the same length of time 275 male members have joined the armed services and 15 femmes have enlisted in the WAACS and WAVES.

Presenting Lily Mars

(SONGS)

Hollywood, April 27.

Metro release of Joseph Pasternak production. Stars Judy Garland, Van Heflin; features Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey, Tommy Dorsey orchestra, Bob Crosby orchestra. Directed by Norman Taurog. Screenplay by Richard Connell, Gladys Lehman, based on novel by Booth Tarkington; camera, Joseph Ruttenberg; special effects, Warren Newcombe; editor, Albert Akst; songs, Walter Jurmann, Paul Francis Webster, E. Y. Harburg, Burton Lane, Roger Edens; musical adaptation by Edens; musical direction, Georgie Stoll; dances, Ernst Matray. Tradeshown in L. A. April 27, '43. Running time **106 MINS.**

Lily Mars ..... Judy Garland
John Thornway ..... Van Heflin
Mrs. Thornway ..... Fay Bainter
Owen Vail ..... Richard Carlson
Mrs. Mars ..... Spring Byington
Isobel Rekay ..... Marta Eggerth
Frankie ..... Connie Gilchrist
Leo ..... Leonid Kinskey
Poppy ..... Patricia Barker
Violet ..... Janet Chapman
Rosie ..... Annabelle Logan
Davey ..... Douglas Croft
Charlie Potter ..... Ray McDonald
Tommy Dorsey and His Orchestra
Bob Crosby and His Orchestra

'Presenting Lily Mars' spotlights Judy Garland and Van Heflin in a stage Cinderella yarn that supplies minor switches to regulation formula, but mainly depends on performances, direction and musical mounting, to carry it through as a profitable grosser.

Songs are about equally divided between Judy Garland and Marta Eggerth, with both putting over respective numbers in scintillating fashion. Connie Gilchrist catches attention in a brief episode in delivery of the oldie, 'Every Little Movement,' with Miss Garland joining in for duo rendition. Although Bob Crosby and his orchestra and Tommy Dorsey and his band are provided with featured billing, each aggregation is on for minor footage and fails to be spotlighted.

Story is a typical Cinderella tale, with Miss Garland an aspiring and stagestruck youngster who attempts to catch attention of producer Van Heflin in a small Indiana town. She makes a pest of herself for 40 minutes of the running time until she follows him into New York, gets a job in his new show, and eventually falls in love with the producer. Romance results in walkout of star, Miss Eggerth, induction of the youngster into the lead for rehearsals, and eventual return of Miss Eggerth for the opening performance. But the neophyte Miss Garland eventually clicks on Broadway as predicted by Heflin.

Picture is decidedly overlength, and deep cutting of the running time of 106 minutes could help materially in tightening process. After all, it's a backstage tale, but the 40 minutes of preliminaries should have been clipped for tighter footage. In this early sector, there's plenty of diverting by-play only cemented by deft direction and slick performances.

Heflin adequately handles the assignment of the young producer who eventually falls in love with Miss Garland. Latter delivers in her usual effective style as the aspiring actress, putting across her numbers in top fashion. Marta Eggerth provides solid support on both acting and [illegible] inent in support include Fay Bainter, Richard Carlson, Spring Byington, Patricia Barker and Leonid Kinskey.

Best tune of several incorporated into the production looks like 'When I Look at You.' Miss Eggerth delivers it in good style for introduction, with Miss Garland taking it up later for typical delivery and then a pantomime delivery for comedy reaction. Second in importance is Miss Eggerth's rendition of 'Is It Really Love,' while 'Tom, Tom, the Piper's Son' is a novelty tune presented by Miss Garland.

Bob Crosby band is on for one tune in a nightspot where Miss Garland heads for the mike to sing a song, while Tommy Dorsey and his ork appears for the finale accompaniment to song and dance by Miss Garland.

Norman Taurog directs in a straight line, and turns in good account of himself despite the overlength script. There's a moderate amount of comedy and diverting entertainment along the line. *Walt.*

ABOVE SUSPICION

Hollywood, April 27.

Metro release of Victor Saville production; associate producer, Leon Gordon. Stars Joan Crawford, Fred MacMurray; features Conrad Veidt, Basil Rathbone, Reginald Owen. Directed by Richard Thorpe. Screenplay by Keith Winter, Melville Baker, Patricia Coleman, based on novel by Helen MacInnes; camera, Robert Plank; editor, George Hively. Tradeshown in L. A. April 26, '43. Running time, **90 MINS.**

Frances Myles ..... Joan Crawford
Richard Myles ..... Fred MacMurray
Hassert Seidel ..... Conrad Veidt
Sig von Aschenhausen ..... Basil Rathbone
Dr. Mespelbrunn ..... Reginald Owen
Peter Galt ..... Richard Ainley
Countess ..... Cecil Cunningham
Aunt Ellen ..... Ann Shoemaker
Aunt Hattie ..... Sara Haden
Mr. A. Werner ..... Felix Bressart
Thornley ..... Bruce Lester
Frau Kleist ..... Johanna Hofer
Ottilie ..... Lotta Palfi

This is another in the familiar current cycle of European spy dramas, developed along familiar lines and not too clearcut in its exposition. Picture will require all of the marquee voltage generated by starring team of Fred MacMurray and Joan Crawford to carry it through the regular runs as billtopper, and even then will need strong support for more than passable biz.

After establishing MacMurray and Miss Crawford as newlywed Americans in England, planning honeymoon in south of Germany just prior to outbreak of the war, yarn has British secret service drafting them for mission to secure vital confidential plans for the secret weapon—a magnetic mine. Pair pick up the trail in Paris and then hop to Salzburg, where it becomes a mysterious chase with various and sundry characters peering out of shadows and suddenly turning up in the most approved spy fashion. When suspicion of the Gestapo is cast in their direction, they assume disguises in attempt to get over the border. Girl is captured but rescued from outlying castle headquarters of the Gestapo in regulation heroics, and they make the final dash for safety.

Picture is filled with various incidents that crop up and then vanish, with no reason for their inclusion except to confuse the audience and by-pass straight-line exposition of the tale. Deeper cutting could materially speed up tempo of the piece to make it more acceptable for audience consumption.

Both MacMurray and Miss Crawford competently handle their roles, despite drawbacks of script material. The late Conrad Veidt clicks solidly in major supporting spot, along with brief appearances of Basil Rathbone as a Gestapo leader. Others listed in support are mainly on for minor footage and in episodes off the main trend. Richard Thorpe's direction is standard, but he's obviously handicapped by story material provided. *Walt.*

Captive Wild Woman

Universal release of Ben Pivar production. Features Acquanetta, Evelyn Ankers, John Carradine, Milburn Stone; directed by Edward Dmytryk; screenplay by Henry Sucher and Griffin Jay from original by Ted Fithian and Maurice Pivar; camera, George Robinson; editor, Milton Carruth. Previewed in N. Y., April 26, '43. Running time, **61 MINS.**

Beth Colman ..... Evelyn Ankers
Paula Dupree ..... Acquanetta
Dr. Sigmund Walters ..... John Carradine
Dorothy Colman ..... Martha MacVicar
Fred Mason ..... Milburn Stone
John Whipple ..... Lloyd Corrigan
Curley Barret ..... Vince Barnett
Miss Strand ..... Fay Helm

Another horror thriller, packed with the usual implausibilities, 'Captive Wild Woman' is an exploitable picture that should rack up some coin for Universal. While much of the plot is strictly off the cob, this film has enough excitement and strange elements to appease the thrill patrons. Should be a strong secondary attraction on twin bills.

Story of a crazed medico who transfuses blood from a human into the veins of an animal is reminiscent of other horror vehicles such as 'Frankenstein,' etc. In this instance, a wild animal hunter furnishes a feminine ape involuntarily and the animal turns up as part human and part ape. Plot has the strange creature in love with the animal hunter-trainer and helping him to pacify a cage of ferocious beasts. [illegible] working in a cage with cats despite a terrific storm and being rescued by the ape at the last minute.

Acquanetta makes an effective 'wild woman' (the ape who is transformed into a partly human being), though given a minimum of lines to speak. Milburn Stone as the hunter-trainer is life-like enough to be Clyde Beatty, who is credited with technical help on the production. Evelyn Ankers makes something of the role of his sweetheart, whose efforts to cure her sister of a glandular disorder starts the strange parade of events. John Carradine is the slightly demented surgeon who concocts the strange beast. Nice support is headed by Vince Barnett and Fay Helm.

Edward Dmytryk's intelligent direction points up the numerous suspenseful episodes. Henry Sucher and Griffin Jay have done a tight script. Lion, tiger and cage footage, which appears to have come from some previous animal thriller, is deftly dovetailed into picture via process photography. Since Beatty is credited with assisting on production, it seems likely that this older footage may have come from some Beatty wild animal opus. *Wear.*

Hoppy Serves A Writ

United Artists release of Harry Sherman production. Stars William Boyd; features Andy Clyde, Jay Kirby, Victor Jory. Directed by George Archainbaud. Screenplay, Gerald Geraghty; based on character created by Clarence E. Mulford; camera, Russell Harlan; editor, Sherman A. Rose. At New York, N. Y., dual, week of April 20, '43. Running time, **67 MINS.**

'Hopalong' Cassidy ..... William Boyd
California Carlson ..... Andy Clyde
Johnny Nelson ..... Jay Kirby
Tom Jordan ..... Victor Jory
Steve Jordan ..... George Reeves
Jean Hollister ..... Jan Christy
Ben Hollister ..... Forbes Murray

Fiftieth in the Hopalong Cassidy series with William Boyd has all the familiar action ingredients plus topnotch direction. It should do well boxofficially.

Story is built around ticklish legal situation that confronts Boyd. He knows the identity of a gang of rustlers and highwaymen, but since he can only act in Texas and they hide out in Oklahoma, he has to find a way of luring them back into Texas before he can make the pinch. How he accomplishes this is the basis of an exciting plot. Nor is there a lack of hard ridin', fast shootin', barroom brawls and suave sleuthin'.

Boyd makes a very convincing sheriff. He is ably supported by Andy Clyde, Jay Kirby and Victor Jory.

Miniature Reviews

'Presenting Lily Mars' (M-G) (Songs). Judy Garland and Van Heflin in escapist entertainment, will hit profitable grosses.

'Above Suspicion' (M-G). Joan Crawford-Fred MacMurray spy meller. Okay for nominal biz.

'Captive Wild Woman' (U). Sprightly horror thriller; strong dual support.

'Hoppy Serves a Writ' (UA). Slick Hopalong Cassidy western with William Boyd in title role.

'Follow the Band' (U) (Songs). Wrap-up of musical specialties in moderate budget programmer.

'Reveille With Beverly' (Col). Thin musical with numbers by Frank Sinatra and four name bands. For swing fan audiences only.

'Junior Army' (Col). Very poor programmer.

'My Son, The Hero' (PRC). Mild comedy. Fair b.o.

FOLLOW THE BAND

(SONGS)

Hollywood, April 23.

Universal release of Paul Malvern production. Directed by Jean Yarbrough. Screenplay by Warren Wilson, Dorothy Bennett, from Collier's story by Richard English; camera, Woody Bredell; editor, Milton Carruth; asst. director, Mack Wright; musical director, Charles Previn. Previewed at Fairfax, April 22, '43. Running time, **60 MINS.**

Marvin Howe ..... Eddie Quillan
Dolly O'Brien ..... Mary Beth Hughes
Big Mike O'Brien ..... Leon Errol
Juanita Turnbull ..... Anne Rooney
'Pop' Turnbull ..... Samuel S. Hinds
Tate Winters ..... Bob Mitchum
Jeremiah K. Barton ..... Russell Hicks
Cootie ..... Bennie Bartlett
Bert ..... Frank Coghlan, Jr.
Lucille Rose ..... Jean Ames
Skinnay Ennis and the Groove Boys

'Follow the Band' is another in the group of Universal program filmusical series designed to provide support in the dual houses. Despite its fragile story, there's sufficient musical talent on display to carry it through the family and hinterland bookings in okay style.

Lightly frameworked yarn which sends farm-worker Eddie Quillan to New York to get membership in National Dairy Association, projects him into a nightspot band as trombone player and several complications until the usual happy windup. Along the line, there's a number of specialty acts, including guest appearances by Frances Langford for delivery of 'My Melancholy Baby,' and Leo Carillo for a monolog.

Specialty numbers are provided by The King's Men, Hilo Hattie, Ray [illegible] Sisters, and the Bombardiers. There's a sprinkling of old and new tunes on display, with Skinnay Ennis and his band providing the accompaniment. Mary Beth Hughes, cast as the night club singer making pitch for the hayseed, sings two songs, 'Swingin' the Blues' and 'Ain't Misbehaving.' Anne Rooney displays spark of showmanship delivery with the oldie, 'So What Do You Want to Make Those Eyes at Me For.' With exception of latter number, all songs are part of the night club show in the one set.

Quillan lightly handles the lead assignment in okay fashion, with Miss Rooney the country girl in contrast to blonde charmer Miss Hughes.

Standard support is provided by Leon Errol, Samuel S. Hinds, Bob Mitchum and Jean Ames. Direction by Jean Yarbrough paces the brief yarn through the various musical interludes satisfactorily. *Walt.*

Reveille With Beverly

(MUSICAL)

Columbia release of Sam White production. Features Ann Miller, William Wright, Dick Purcell. Directed by Charles Barton. Original screenplay, Howard J. Green, Jack Henley, Albert Duffy; camera, Philip Tannura; musical director, M. W. Stoloff; editor, James Sweeney. At Abbey, N. Y., April 23, '43. Running time, **78 MINS.**

Beverly Ross ..... Ann Miller
Barry Lang ..... William Wright
Andy Adams ..... Dick Purcell
Vernon Lewis ..... Franklin Pangborn
Mr. Kennedy ..... Tim Ryan
Eddie Ross ..... Larry Parks
Mrs. Ross ..... Barbara Brown
Mr. Ross ..... Douglas Leavitt
Evelyn Ross ..... Adele Mara
Canvassback ..... Walter Sande
Stomp McCoy ..... Wally Vernon
Mr. Smith ..... Andrew Tombes
Also Bob Crosby orch, Freddie Slack orch with Ella Mae Morse, Duke Ellington orch, Count Basie orch, Frank Sinatra, Mills Bros., Radio Rogues.

Based on the idea of a local recorded radio program in the Rocky Mountain district, 'Reveille With Beverly' is a mild little programmer aimed for the hepcat phonograph record fans. It'll draw them in droves, but is a missout for general appeal.

Story is an embarrassingly synthetic one about a gal who runs a waker-upper record jockey program intended primarily for the soldiers at a nearby camp. With that as the excuse, the picture cuts periodically to single numbers by the Bob Crosby, Freddie Slack, Duke Ellington and Count Basie bands, all playing steaming jive.

And although Frank Sinatra, on the strength of his present popularity, gets top marquee billing on this New York showing, he also has only one number, lugubrious, clumsily directed and photographed vocal of 'Night and Day,' likewise introduced via phonograph recording. The specialty acts of the Mills Bros. and Radio Rogues are introduced as parts of a camp show.

It's all painfully inept in the writing, production and, with few exceptions, in performance. The single excuse, the hot swing by the various bands and the Sinatra vocal, will be good for boxoffice, but won't satisfy even the jitterbug customers, since every one of the names offers only a single number. Ann Miller has one ordinary dance routine and the rest of the time has to make a stab at acting a fatuous part. The others are no better or worse than their material. *Hobe.*

JUNIOR ARMY

Columbia release of Colbert Clark production. Features Freddie Bartholomew, Billy Halop, Huntz Hall, Bobby Jordan. Directed by Lew Landers. Story, Albert Bein; adaptation, Paul Gangelin; editor, Mel Thorsen; camera, Charles Schoenbaum. At Fox, Brooklyn, dual, week April 22, '43. Running time, **70 MINS.**

Freddie Hewlett ..... Freddie Bartholomew
Jimmie Fletcher ..... Billy Halop
Cowboy ..... Bobby Jordan
Bushy Thomas ..... Huntz Hall
Major Carter ..... Boyd Davis
Cadet Capt. Rogers ..... William Blees
Cadet Sergt. Sable ..... Richard Noyes
Mr. Ferguson ..... Joseph Crehan
Saginaw Jake ..... Don Beddoe
Cadet Pell ..... Charles Lind
Cadet Baker ..... Billy Lechner
Cadet Wilbur ..... Peter Lawford
Horner ..... Robert O. Davis

Freddie Bartholomew, who tops the cast, has gone into the Army since this picture was produced by Colbert Clark. He plays an English refugee who is living on his uncle's ranch in this country. After Bartholomew saves the life of a former Dead Ender, Billy Halop, who's hoboing, his uncle, recognizing the possibilities of regenerating Halop, sends the lad to a class military academy with Bartholomew. While latter gets along nicely as a cadet, Halop incurs the enmity of his classmates and only at the last redeems himself when aiding in the capture of a group of saboteurs who are trying to flee in a plane. A minor dualer.

The story is thin and uneventful, while the dialog fails to rise above the mediocre. Production and direction, latter by Lew Landers, follow the lines of least resistance.

Bartholomew and Halop, who fail to give impressive performances, are supported by Huntz Hall and Bobby Jordan, who like Halop come from the Dead End school, and numerous lessers. *Char.*

MY SON, THE HERO

Producers Release Corp. release of Peter R. Van Duinen production. Features Patsy Kelly, Roscoe Karns, Joan Blair, Carol Hughes, Maxie Rosenbloom, Luis [illegible] Screenplay, Doris Malloy and Edgar G. Ulmer; camera, Robert Cline and Jack Greenhalgh; editor, Charles Henkel, Jr. At New York, N. Y., dual, week of April 20, '43. Running time, **66 MINS.**

Gerty ..... Patsy Kelly
Big Time ..... Roscoe Karns
Cynthia ..... Joan Blair
Linda ..... Carol Hughes
Kid Slug ..... Maxie Rosenbloom
Tony ..... Luis Alberni
Michael ..... Joseph Allen, Jr.
Nancy ..... Lois Collier
Lambie ..... Jennie Le Gon
Nicodemus ..... Nick Stewart
Manager ..... Hal Price
Night Clerk ..... Al St. John
Rositta ..... Elvira Curci
Mrs. Olmstead ..... Isabel La Mel
Girl Reporter ..... Maxine Leslie

Mildly amusing comedy has to stretch for laughs. Strictly for the duals, film has fair b.o. possibilities.

The hard-on-the imagination story concerns a small-time fight promoter, Roscoe Karns, who puts on the dog for his hero war correspondent son, Joseph Allen, Jr. Allen is the product of a former marriage to Joan Blair, and the audience is led to believe that he is ignorant of his sire's perpetually broke status. When the son wires he's coming to bunk with Karns, Karns gets panicky, since he can't make good his bluff. But with the help of his fighter's (Maxie Rosenbloom) ex-wife, Patsy Kelly, plus a one-man war bond drive, among other things, everything turns out okay.

It's the brassy clowning of Patsy Kelly, and the mugging of Rosenbloom and Luis Alberni that net the picture laughs. Karns, stymied by poor material, is unable to turn in one of his usually top performances. Carol Hughes lends a very winsome touch to the rough-and-tumble comedy, while the rest of the players do a thankless but workmanlike job. Direction is so-so.

That's A Broad Title

Hollywood, April 27.

Les Goodwins draws the director chore on the Will Cowan production, 'Girls, Inc.', at Universal.

Shooting opens May 3, with Leon Errol in the top comic role.

Selling Symphs

Continued from page 1

a pitch for the business. No details of the proposed terms are known.

The Philharmonic broadcasts, heard 3-4:30 p.m. Sundays, would involve a heavier investment for time charges than the NBC Symphony, which now occupies a 60-minute segment at 5 p.m. Sundays, but the difference in cost probably wouldn't be a deciding factor for a prestige institutional series for such a large company as U. S. Rubber.

As far as known the Blue network, which broadcasts the Boston Symphony, and Mutual, which has the Philadelphia Orchestra, have not entered the bidding, though there's nothing to prevent either or both doing so. Possible factor in the willingness of CBS and NBC to reverse their former policy of refusing sponsorship of their highbrow symph broadcasts is believed to be that they now have little desirable time remaining open. Neither network would want to sell the time for another kind of program if it meant dropping the symphony entirely, so sale of the orchestra would be the logical way to keep the series and also realize the profit from the time sale.

In case the NBC Symphony is sold, it would probably involve Arturo Toscanini as conductor for part of the season, with other guest conductors filling in the other dates.

Shooting Galleries

Continued from page 1

stance and offer other suggestions to improve their marksmanship. 'Before they know it, the majors and the colonels are at the machines themselves, vieing with one another,' says one of the top Broadway operators.

'Generally, once they get started, they're good for the night. It's not unusual to find a private outscoring his superior officer. Sometimes it leads to heated words. But not often. Generally, it's in a spirit of fun—but it's fun in terms of pennies and nickels for us and it adds up to the biggest grosses we've ever experienced.'

It's almost an all-soldier, all-sailor play that the 'Sportslands' machines are getting these days, with the civilian patronage more and more on the downgrade. That's been noticeable particularly in the last six months. The operators themselves say they're impressed by the improvement in the aim and technique of the regulars who frequent their places.

Majority of the machines are in the penny and two-cent category (10 to 20 shots for 2c. is about normal), but some boasting fancy tar- [illegible] lar shooting galleries on Broadway are passing out of the picture altogether (there are only three left now in the midtown zone) because the operators can't get the ammunition. Most of them have converted into the electric photo-cell machines.

War Pix Worries

Continued from page 3

such booking can be held to blame.

Unless exhibs can stagger their bookings in second-runs and other subsequents so as to avoid bunching of war films, then nothing can be done about it, they aver. As result of the attitude taken, exchanges are liable to have trouble getting exhibs to pick up pictures bearing in one way or another on the war as soon as they are available, it is pointed out. At present, on top of the flock of war films in first-run houses in downtown N. Y., there are a goodly number on runs ranging from second to fifth.

As of today (Wednesday) only four downtown houses have pictures that do not directly or indirectly concern the war and one of these, the Palace, is a second-run.

Bearing on war are 'Air Force' (Hollywood), 'Hangmen Also Die' (Capitol), 'Edge of Darkness' (Rivoli), 'Crash Dive' (Roxy), 'Flight for Freedom' (Music Hall), 'Desert Victory' (Globe), 'Reunion in France' (State), 'Assignment in Brittany' (Criterion) and 'China' (Paramount), plus 'Russians at War' (Stanley) and newsreel houses which these days have shows consisting mostly of war clips.

Last week in addition to all but three of these, the Broadway scene had 'Moon Is Down,' 'Hitler's Children' and 'Tonight We Raid Calais,' which matches the situation as existing currently.

THIS is the one!

THE PICTURE SELECTED FOR SPONSORSHIP BY WLW

"THE NATION'S STATION"

THE CROSLEY CORPORATION
CINCINNATI
WLW
The Nation's Station

OFFICE OF THE VICE PRESIDENT IN CHARGE OF BROADCASTING

March 9, 1943.

Mr. Ned E. Depinet,
RKO Radio Pictures, Inc.,
1270 6th Avenue,
New York, N. Y.

Dear Mr. Depinet:

After looking at several motion pictures, I am happy to inform you that we at WLW have selected your picture "This Land Is Mine", starring Charles Laughton, as our second Regional promotion, following "Hitler's Children."

We feel that aside from its entertaining value, it carries a vital message to every American citizen, and you can assure your exhibitors that WLW will give "This Land Is Mine" every promotional facility within its power.

Please advise us the starting dates as soon as possible, so that our joint promotion departments can get into action.

Very sincerely,

J. D. Shouse

JDS'C

THE SCREEN'S STIRRING DRAMA OF DEFIANCE!

and *THIS* is what the trade press says:

"*THIS* LOOKS LIKE A SURE BET FOR TOP GROSESS." —*Box Office*

"*THIS* IS BOUND TO BE A HIT AT THE BOX OFFICES OF THE NATION . . . PLENTY OF ENTERTAINMENT FOR THE ENTIRE FAMILY." —*Showmen's Trade Review*

"*THIS* PROMISES AMPLE REWARD AT THE BOX OFFICE . . . HOLDS APPEAL FOR MOST AUDIENCES." *Motion Picture Herald*

"*THIS* WILL STIR ANY AUDIENCE TO THE DEPTHS . . . AN IMPORTANT AND STIRRING PICTURE." —*Daily Variety*

"*THIS* IS TOP FLIGHT ENTERTAINMENT . . . SHOULD HAVE A LUSTY AND PROFITABLE LIFE . . . MERITS A PLACE WITH THE BEST." —*Independent*

"*THIS* SHOULD DO PROFITABLE BUSINESS . . . SINCERE, DIGNIFIED, ELOQUENT AND STEADILY ENGROSSING FILM." —*Variety*

"*THIS* IS CERTAIN TO BENEFIT THE BOX OFFICE." —*Exhibitor*

CULAR SHOWMANSHIP

IN THE HITLER'S CHILDREN'S MANNER ...FOR THE SCREEN'S STIRRING DRAMA OF TODAY'S SECRET HEROES!

50-City World Premiere May 7th in the Ohio-Indiana-Kentucky-West Virginia area, with WLW blanketing the territory with the most intensive radio coverage ever given a motion picture!

IS MINE

Other big radio networks already set and more being added every day to give a sensational picture the most sensational promotion any exhibitor could even dream about! . . .

Just one more example of the RKO Radio brand of showmanship that's going places —FAST!

RES PARTICIPATING PREMIERE . . .

TINGTON, *Keith-Albee* . . **CHARLESTON, EWARK,** *Midland* . . **ZANESVILLE,** *Liberty* . . **UTH,** *Columbia* . . **CHILLICOTHE,** *Sherman* . . **LMINGTON,** *New LaMax* . . **WASHINGTON** . . **WAPAKONETA,** *Wapa* . . **LEBANON,** *Town* **KOKOMO,** *Indiana* . . **LOGANSPORT,** *State* *linton* . . **PERU,** *Roxy* . . **BEDFORD,** *Indiana* . . **ISON,** *Ohio* . . **CONNERSVILLE,** *Auditorium* **OUR,** *Vondee* . . **FORT WAYNE,** *Paramount*

'Happy,' Smash $38,500 in Two Spots, Leads L.A.; 'Darkness' Bright 46½G In 3, 'Flight' Strong 35½G for Two

Los Angeles, April 27.

First-run houses got through Holy Week without any marked decline in biz, unlike previous years, and likely would have hit new peaks but for the sudden Sunday night blackout. 'Happy Go Lucky,' day-dating at the two Paramount theatres, rolled up a smash $38,500, to pace the city. Likely will be around for some time.

'Edge of Darkness' is proving a winner at three Warner locations for a trim $46,500, and extended playing time. 'Flight for Freedom' is likewise strong with neat $35,500 at Pantages and Hillstreet. 'Slightly Dangerous' is rated slightly off with $38,200 in the Fox-West Coast quartet of houses. Sunday night blackout caught usual late crowds to crimp grosses.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Okay $4,500. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), good $4,700.

Chinese (Grauman-WC) (2,034; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Hefty $10,500. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), strong $11,400.

Downtown (WB) (1,800; 40-85)—'Edge of Darkness' (WB). Bright b.o. at $18,000. Last week, 'Air Force' (WB) (4th wk), grabbed first-rate $15,000 in eight days.

Four Star (UA-WC) (900; 40-65)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Oke $2,500. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), $2,700.

Hawaii (G&S) (1,100; 40-75)—'Journey Into Fear' (RKO) and 'Laugh Blues Away' (Col) (2d wk). Satisfactory $7,000 after excellent $9,600 first stanza.

Hollywood (WB) (2,756; 40-85)—'Edge of Darkness' (WB). Trim $16,000. Last week, 'Air Force' (WB), neat $11,600.

Orpheum (D'town) (2,200; 40-65)—'Let's Have Fun' (Col) with Major Bowes unit on stage. Likeable $16,500. Last week, 'Silver Skates' (Mono) with Bonnie Baker, Henny Youngman on stage, stout $18,000.

Pantages (Pan) (2,812; 40-85)—'Flight Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Big $17,500. Last week, 'White Savage' (U) (2d wk) and 'Holmes in Washington' (U), okay $7,900 in five days.

Paramount (F&M) (3,389; 40-85)—'Happy Go Lucky' (Par) and 'Aldrich Gets Glamour' (Par). Catching socko $23,500. Last week, 'Forever and Day' (RKO) and 'Rhythm Islands' (U) (2d wk), solid $15,100.

Paramount Hollywood (F&M) (2,204; 40-85)—'Happy Go Lucky' (Par). Strong $15,000. Last week, 'Forever and Day' (RKO) (2d wk), pleasing $8,500.

RKO Hillstreet (RKO) (2,890; 40-65)—'Flight Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Pulling strong $18,000. Last week, 'White Savage' (U) and 'Holmes in Washington' (U), neat $12,100 in six days.

Ritz (F-WC) (1,372; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Solid $6,200. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), sturdy $6,900.

State (Loew's-WC) (2,204; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Combo day-dating in four houses, heading for good $17,000. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), also in four houses, dandy $20,500.

United Artists (UA-WC) (2,100; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Moveover soso $4,500. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), neat $5,000.

Wilshire (F-WC) (2,296; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Sad $3,200. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk), good $5,600.

Wiltern (WB) (2,756; 40-85)—'Edge Darkness' (WB). Modest $12,500. Last week, 'Air Force' (WB) (4th wk), strong $9,200 in eight days.

Key City Grosses

Estimated Total Gross
This Week $2,591,300
(Based on 26 cities, 191 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,862,400
(Based on 26 cities, 186 theatres)

'Desperadoes,' in Two Hub Spots, Fine $36,000; 'Frisco'-'Victory' 26G

Boston, April 27.

A quick recovery from Holy Week brought business back to normal for this week after a poor weekend. 'Hello, Frisco,' dualed with highly publicized 'Desert Victory,' is easily on top with a satisfactory $26,000. 'Hitler's Children' is okay at the Memorial, and 'Desperadoes,' day-date at the State and Orpheum, is comparatively solid.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'It Ain't Hay' (U), plus Chico Marx orch, others, on stage. Doing average $26,000. Last week, same film, Sonny Dunham orch, fine $28,500.

Fenway (M-P) (1,373; 30-60)—'Air Force' (WB) and 'Dixie Dugan' (20th). Fairly good after two sessions at Met, $5,200. Last week, 'Night Plane Chungking' (Par) and 'Mr. Pitt' (20th), $5,500.

Memorial (RKO) (2,900; 44-75)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA). Figured on four-day basis beginning Sat. (24), looks like okay $13,000. Last week, 'Mrs. Holliday' (U) and 'Cinderella Swings It' (U), four-day holdover, $12,000.

Metropolitan (M-P) (4,367; 35-65)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). Building to a nice $26,000, and may hold. Last week, 'Air Force' (WB) and 'Dixie Dugan' (20th), $21,000.

Orpheum (Loew) (2,900; 44-65)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Substantial $20,000, but better at any other time. Last week, 'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col), $19,500.

Paramount (M-P) (1,300; 33-60)—'Air Force' (WB) and 'Dixie Dugan' (20th). Following two weeks at Met, fairly lively $14,000. Last week, 'Plane Chungking' (Par) and 'Mr. Pitt' (20th), $13,200.

State (Loew) (3,200; 44-60)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Passable $16,000. Last week, 'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col), about same.

Translux (Translux) (900; 28-65)—'Walked With Zombie' (RKO) and 'Silent Witness' (PRC). Fine $5,800. Last week, 'Clancy Street Boys' (Mono) and 'Purple V' (Rep), $4,800.

'Saludos'-Andrews-Ayres Wham $28,500 in Cleve.

Cleveland, April 27.

Near Easter Day sellouts reported by all key houses, which expect holidaying school kids to kick up grosses for rest of week. Grooved for the best take is Palace's 'Saludos Amigos,' plus Andrews Sisters and Mitchell Ayres' orch, which are getting a landslide jitterbug trade. 'Immortal Sergeant' also going over top for Hipp but 'Slightly Dangerous' sluggish at State.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Desert Victory' (20th). Started badly, heading for a new low, but slowly coming up to fair $5,000. Last week, 'Walked With Zombie' (RKO) (2d wk), hearty at $8,500.

Hipp (Warners) (3,700; 35-55)—'Immortal Sergeant' (20th). Profitable for war drama, shooting for smart $19,000. Last week 'Got Me Covered' (RKO) (2d wk) very nice at $14,000.

Lake (Warners) (800; 35-55)—'Got Me Covered' (RKO) (2d wk). Keeping up pace on moveover, $4,000, fine. Last week, 'Air Force' (WB) (4th wk) terrific at $4,000.

Palace (RKO) (3,700; 35-85)—'Saludos Amigos' (RKO) and Andrews Sisters with Mitchell Ayres' orch on stage. Perfectly spotted bill, drawing young and old for swell $28,500. Last week, 'Falcon Strikes Back' (RKO) with Xavier Cugat's orch was another knockout, $29,000.

State (Loew's) (3,450; 25-55)—'Slightly Dangerous' (M-G). Lukewarm reactions, likely to get only fairish $14,000. Last week 'Tennessee Johnson' (M-G) dull at $11,500.

Stillman (Loew's) (2,700; 35-55)—'Lucky Jordan' (Par). Shoved in to replace skedded 'Tennessee Johnson' and doing better, $7,500. Last week, 'Cabin in Sky' (M-G) (2d wk) okay at $7,000.

'DESPERADOES' BIG 15½G, K. C.

Kansas City, April 27.

Business continues steady, with after-Easter pickup promising. 'Desperadoes' and 'Reveille With Beverly' combo at Midland is setting the pace. 'My Friend Flicka' day-date at Esquire, Uptown and Fairway, is hot. Lone holdover is 'Air Force,' in its third round at Newman, and still a draw.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Friend Flicka' (20th). Strong $11,000. Last week 'Frankenstein Wolf Man' (U), lively $9,000.

Midland (Loew's) (3,500; 11-50)—'Desperadoes' (Col) and 'Reveille Beverly' (Col). Hot $15,500. Last week 'Slightly Dangerous' (M-G) and 'American Empire' (UA), lusty $14,500.

Newman (Paramount) (1,900; 11-50)—'Air Force' (WB) (3d wk). Neat $8,000 to add to great total of nearly $20,000 in two initial weeks.

Orpheum (RKO) (1,600; 15-50)—'Flight for Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Nice $8,500. Last week 'Saludos Amigos' (RKO) and 'Journey Fear' (RKO), okay $8,000.

Tower (Fox-Joffee) (2,110; 10-35)—'How's About It?' (U) and 'He Hired Boss' (20th), with stage show. Average $7,500. Last week 'Holmes' Secret Weapon' (U) and 'Quiet Please' (20th) and vaude, mild $7,000.

'Dangerous' Hefty $28,000, Frisco; 'Hit Parade' Plus Vaude Torrid 29G

Broadway Grosses

Estimated Total Gross
This Week $556,800
(Based on 13 theatres)
Total Gross Same Week
Last Year $327,500
(Based on 12 theatres)

'Covered' Seattle Ace At $18,000 in 2 Spots; 'Dawn We Die' Sock 9G

Seattle, April 27.

Colonial is first run this week to take care of extra product and sensational with 'At Dawn We Die' (Rep) and 'Queen of Broadway' (Col).

This week's new bills are top grade, the burg showing b.o. revival after short slump.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'3 Hearts Julia' (M-G) and 'Journey Margaret' (M-G) (2d wk). (Moveover). Good $4,000. Last week, 'Honeymoon' (RKO) (5th wk), oke $3,500.

Colonial (Sterling) (800; 40-65)—'At Dawn We Die' (Rep) and 'Queen Broadway' (Col). Sparkling campaign is boosting this combo to sensational $9,000. Last week, subsequent run.

Fifth Avenue (H-E) (2,349; 40-65)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Fine $9,500. Last week, 'Keeper of Flame' (M-G) and 'Gillespie's New Assistant' (M-G), also at Music Hall, big $11,000.

Liberty (J & vH) (1,650; 40-65)—'Buckskin Frontier' (UA) and 'Jacare' (UA) (2d wk). Good $6,000. Last week, trim $8,000.

Music Box (H-E) (850; 40-65)—'Keeper Flame' (M-G) and 'Gillespie' (M-G). Moved here from Fifth Ave. and Music Hall. Dandy $5,600. Last week, 'Hardy's Double Life' (M-G) (3d wk), oke $3,600.

Music Hall (H-E) (2,200; 40-65)—'Got Me Covered' (RKO) and 'He Hired Boss' (20th). Day-date with Paramount. Great $7,500. Last week, 'Keeper Flame' (M-G) and 'Army Surgeon' (RKO), fairish $5,900.

Orpheum (H-E) (2,600; 40-65)—'Frankenstein Wolf Man' (U) and 'Gorilla Man' (WB). Strong $11,000. Last week, 'Hard Way' (WB) and 'My Guy' (U), big $10,000.

Palomar (Sterling) (1,350; 30-65)—'Underground Agent' (Col) plus Faith Bacon, in person, on stage. Solid $10,500, mainly on stage setup. Last week 'Keep 'Em Slugging' (U) and 'Man Trap' (Rep), plus Mills Bros. on stage, terrif $12,600 and new record here.

Paramount (H-E) (3,039; 40-65)—'Got Me Covered' (RKO) and 'Hired Boss' (20th). Also at Music Hall. Sock $10,500. Last week, '3 Hearts Julia' (M-G) and 'Journey Margaret' (M-G); mild $8,500.

Roosevelt (Sterling) (800; 40-65)—'Hard Way' (WB). Moved from Orpheum. Fair $4,000. Last week, 'Mrs. Holliday' (U) (2d wk), $3,800.

Winter Garden (Sterling) (800; 20-80)—'Arabian Nights' (U) and '7 Days Leave' (RKO) (3d run). Oke $3,300. Last week, 'Washington Slept' (WB) and 'Night to Remember' (Col) (3d run), $2,800.

San Francisco, April 27.

The b.o. is lively here, both openers and holdovers doing well. 'Forever and a Day,' plus stage show, is adding up to a fine $30,000 at Golden Gate, and 'Slightly Dangerous,' at the Fox, is headed for $28,000.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Slightly Dangerous' (M-G) and 'Mysterious Doctor' (WB). Munificent $28,000. Last week, 'Happy Go Lucky' (Par) and 'Street Chance' (Par), disappointing $21,200.

Golden Gate (RKO) (2,850; 55-75)—'Forever and Day' (RKO) plus stage show. Will do a fine $30,000. Last week, 'Flight for Freedom' (RKO) and stage bill headed by Al Donahue orch (2d wk), strong $22,000.

Orpheum (Blumenfeld) (2,440; 60-75)—'Mrs. Holliday' (U) and 'Holmes in Washington' (U) (2d wk). Big $11,500 on second stanza. Last week, $19,700, hefty.

Paramount (F-WC) (2,470; 65-75)—'Hard Way' (WB) and 'Tahiti Honey' (Rep) (2d wk). Good $17,000. Last week, stout $24,000.

St. Francis (F-WC) (1,475; 55-75)—'Happy Go Lucky' (Par) and Street Chance' (Par) (moveover). May hit okay $10,000. Last week, 'Keeper Flame' (M-G) and 'Heart Belongs to Daddy' (Par), fine $10,600.

United Artists (F-WC) (1,100; 50-65)—'Crystal Ball' (UA) and 'Calaboose' (UA). 'Ball' is boosting this to solid $12,000. Last week, 'Powers Girl' (UA) and 'Power Press' (Col) (2d wk), okay $7,400.

Warfield (F-WC) (2,650; 55-75)—'Hit Parade of '43' (Rep) and stage show headed by Gertrude Niesen. Combo of pix and stage show is building this up to grand $29,000. Last week, 'Tennessee Johnson' (M-G) and stage show featuring Una Merkel, so-so $22,500.

'DANGEROUS' STRONG $19,500, ST. LOUIS ACE

St. Louis, April 27.

With the Lenten obstacle surmounted and three-day Easter holiday for school kids the deluxers are improved currently. 'Slightly Dangerous' at Loew's has hefty $19,500 in sight. 'It Ain't Hay' is sturdy at the Fox on its second stanza.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Slightly Dangerous' (M-G) and 'Murder Times Square' (Col). Swell $19,500. Last week 'Tennessee Johnson' (M-G) and 'Something Shout About' (Col), neat $15,000.

Orpheum (Loew) (2,000; 30-55)—'Jacare' (UA) and 'American Empire' (UA). Fair $5,500. Last week 'Never Lovelier' (Col) and 'Blackie Goes Hollywood' (Col), good $6,000.

Ambassador (F&M) (3,30; 30-50)—'My Friend Flicka' (20th) and 'Desert Victory' (20th). Nice $12,500. Last week 'Reap Wild Wind' (Par) and 'Plane Chungking' (Par), good $11,000.

Fox (F&M) (5,000; 30-50)—'It Ain't Hay' (U) and 'Holmes in Washington' (U) (2d wk). Dandy $13,500 after swell $16,000 in first stanza.

Missouri (F&M) (3,570; 30-50)—'Moon Is Down' (20th) and 'Comes Up Love' (U). Trim $6,500. Last week 'Air Force' (WB) and 'Tahiti Honey' (Rep), $6,200.

St. Louis (F&M) (4,000; 30-40)—'Arabian Nights' (U) and 'Life Begins' (20th). Below average $3,500. Last week 'Truck Busters' (WB) and 'Gorilla Man' (WB), modest $4,000.

Bob Hope Socko $15,500 In Port.; 'Hard Way' 10G

Portland, Ore., April 27.

'They Got Me Covered' is rolling up a terrific total at the Orpheum, and 'Hard Way' is nice at Paramount. 'It Ain't Hay' looks solid in its second week at Broadway.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'It Ain't Hay' (U) and 'Rhythm Islands' (U) (2d wk). High $9,500. First week, whopping $12,700.

Mayfair (Parker-Evergreen) (1,800—Legit this week. Last week (40-65), 'Silver Queen' (UA) and 'Alibi' (Rep), in 10 days good $8,300.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Got Me Covered' (RKO). Terric $15,500. Last week, 'Immortal Sergeant' (20th) and 'Great Gildersleeve' (RKO) (2d wk), nice $8,700, and moved to Music Box.

Paramount (H-E) (3,000; 40-65)—'Hard Way' (WB) and 'He Hired Boss' (20th). In line for great $10,000. Last week, 'Cat People' (RKO) and 'Quiet, Please' (20th), satisfactory $9,000.

United Artists (Parker) (900; 40-65)—'Mrs. Holliday' (U) (2d wk). Oke $6,000. First week, average $8,500.

NATIONAL BOXOFFICE SURVEY

Arrival of Easter, with warmer weather and school vacations in many cities, is bringing out a fresh b.o. crop. It's also bringing many bookings on ace product, launched several weeks ago. Most likely newcomers are 'Slightly Dangerous' (M-G), 'Desperadoes' (Col), 'Flight For Freedom' (RKO), 'Edge of Darkness' (WB), 'My Friend Flicka' (20th), 'China' (Par), 'Desert Victory' (20th), 'Assignment Brittany' (M-G), 'At Dawn We Die' (Rep) and 'White Savage' (U), with single strong playdates showing for last three.

'Dangerous,' ace filmer at $28,000 in San Francisco, also is leading Cincinnati and St. Louis, looms bangup in Detroit, dandy in Buffalo, nice in Providence and Baltimore, fairish in Cleveland and not too strong in Los Angeles. 'Desperadoes' is a hot $15,500 in K.C., and trim in two Boston spots, Louisville and Indianapolis.

'Flight,' soaring to a terrif $120,000 on second stanza at N. Y. Music Hall, is wow in Providence, rousing $13,000 in Buff., solid $18,000 in Balto, nice in K.C., and stout in Indianapolis, Omaha and Denver. 'Darkness,' hefty to smash in five keys, rates standout with bright $46,500 in three L.A. spots, hot $55,000 on third N.Y. sesh, great $33,500 in Philadelphia and dandy $20,000 for six days in Washington. 'Flicka' is sturdy in K.C. and St. Louis.

'China,' showing in only two cities, did an astounding $105,000 at the large N.Y. Paramount (opening during Holy Week) for new record for non-holiday week there. Strong band layout naturally was big aid. It's also solid in Newark. 'Victory,' paired with other big films, runs nice to sock in Montreal, St. Louis, Chicago, N.Y. and Washington, but is only fair in Cleveland. 'Hit Parade' of 1943' (Rep), with additional playdates, rates nice to grand. It's the latter in Frisco with vaude, showing $29,000. With a band, a profitable $24,500 in Philly is likely.

Topping the pictures getting biz on a flock of additional playdates are 'It Ain't Hay' (U), 'Something to Shout About' (Col), 'Air Force' (WB) and 'Happy Go Lucky' (Par). Others in this category are 'Got Me Covered' (RKO), 'Amazing Mrs. Holliday' (U), 'Hangmen Also Die' (UA), 'Frankenstein Meets Wolf Man' (U), 'Reunion in France' (M-G), 'Moon Is Down' (20th) and 'Hello, Frisco, Hello' (20th). 'Hay' looks sock $25,000 in Chicago, okay in Boston, topper in Louisville, and hefty in St. Louis, Providence, Buff., Balto, Philly and Portland.

'Shout,' getting robust $10,000 in Chi, is nice in Brooklyn, and ditto in two Denver spots. 'Air Force' appears smash $25,000 in Chi, neat on third K.C. week, wham in Minneapolis, a sock $25,000 to lead Brooklyn, near record at $23,000 in Balto and dandy in Louisville. 'Happy' shapes briskly at $40,000 in Chi, sock in Denver, oke in Pittsburgh and leader in L. A., with bangup $38,500 for two houses. Of others, 'Moon' is bright in Seattle, Chi on third sesh, Wash., St. Louis and great $13,000 in Pitt. 'Frisco' continues strong with best coin in Detroit at $45,000, outstanding at $15,000 in Buff., and sock $65,000, fifth N. Y. stanza.

From the keys: 'Star Spangled Rhythm' (Par), giant $38,500 in Philly; 'Crystal Ball' (UA), strong Det. holdover at $13,000; 'Forever and a Day' (RKO), Frisco, with vaude, fine $30,000; 'Reunion' (M-G), big $40,000 in Detroit with band; 'Saludos Amigos' (RKO), Cleveland, solid $28,500, backed by band; 'Walked With Zombie' (RKO), fine $12,500, N.Y., and 'Human Comedy' (M-G), big $22,000 for eighth N. Y. week.

UA Theatre Stock Active

Improved theatre business is reported back of the recent interest in United Artists Theatre Corp. shares on Over-the-Counter market. The stock has about doubled in value in the past month, currently selling at $4.50 to $5. No divvy has been paid on the shares in recent years.

The United Artists Theatre Corp. is reputed to hold a heavy interest in Metropolitan Theatres of N. Y., about 30% interest in a middlewest chain and a small percentage in a Pacific coast circuit. It has no direct connection with United Artists, the picture company.

'Ain't Hay' Sock $25,000, 'Air Force' Ditto, Chi; 'Happy'-Vaude Trim 40G

Chicago, April 27.

With business off on Good Friday and a big military parade Saturday is giving the week a bad start. Part of losses may be made up because of full week school vacation.

Of the several new openings, 'Air Force' at the State-Lake is headed for a smash $25,000, with a like sock total for 'It Ain't Hay' at the Palace. 'Happy Go Lucky,' with vaudeville, should do $40,000 at the Chicago.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Spangled Rhythm' (Par) (eighth week in Loop). Snug $9,500. Last week, 'Chetniks' (20th) and 'Quiet, Murder' (20th), okay $6,500.

Chicago (B&K) (4,000; 35-75)—'Happy Go Lucky' (Par) and vaude headed by Four King Sisters. Brisk $40,000. Last week, 'Reunion France' (M-G) and Gracie Barrie orch on stage, good $35,000.

Garrick (B&K) (900; 35-75)—'Desert Victory' (20th) and 'Hello, Frisco' (20th) (fourth week in Loop). Fine $8,500. Last week, great $11,000.

Oriental (Iroquois) (3,200; 28-55)—'Journey Margaret' (M-G) (2d run) with 'Bombshells '43' unit on stage. Smooth $19,000. Last week, 'Life Begins' (20th) (2d run) plus June Havoc and Louis Jordan on stage, smart $21,000.

Palace (RKO) (2,500; 33-75)—'It Ain't Hay' (U) and 'Holmes in Washington' (U). Great $25,000. Last week, 'Pride Yankees' (RKO) and 'He's My Guy' (U) (2d wk-5 days), and 'It Ain't Hay' (U) and 'Holmes in Washington' (U) (one day), nice $15,000.

Roosevelt (B&K) (1,500; 35-75)—'Moon Is Down' (20th) (3d wk). Bright $15,000. Last week, solid $17,000.

State-Lake (B&K) (2,700; 35-75)—'Air Force' (WB). Smash $25,000. Last week, 'Spangled Rhythm' (Par) (7th wk), strong $17,000.

United Artists (B&K) (1,700; 35-75)—'Hardy's Double Life' (M-G) (2d wk). Stout $18,000. Last week, fine $17,000.

Woods (Essaness) (1,200; 33-75)—'Something Shout About' (Col) and 'Murder Times Square' (Col). Nifty $10,000. Last week, 'Powers Girl' (UA) and 'Fall In' (UA) (3d wk), nice $6,000.

'Hangmen Die'-Cugat NSG $18,000 in Offish Pitt; 'Go Lucky' $14,000

Pittsburgh, April 27.

Easter Week biz way off, in many cases not a whole lot better than Holy Week. By usual downtown standards, 'Moon Is Down' at Harris is leading the field while 'Hello, Frisco, Hello' continues to hold up in fourth week at Senator, and will stick there for a fifth. Combination [illegible] Cugat disappointing at the Stanley and 'Happy-Go-Lucky' doing only fair at Penn, although well enough to get the customary Penn-to-Warner-to-Ritz route.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Hit Parade' (Rep). Musical well-liked, but doesn't have much pulling power, and will have to be satisfied with around $6,000, not too bad. Last week 'Jacare' (UA) a pleasant surprise, grabbing enough in first couple of days to insure satisfactory $5,200.

Harris (Harris) (2,000; 30-55)—'Moon Is Down' (20th). Will grab at least $13,000, best here in long time, and sticks for another stanza. Last week 'Desert Victory' (20th) took it on the chin, getting only $6,600.

Penn (Loew's-UA) (3,300; 30-55)—'Happy-Go-Lucky' (Par). Names, Technicolor, escapist entertainment and generally favorable notices combining to give Par musical satisfactory take, although $14,000 isn't exactly top holiday biz. Moves to Warner for second week. Last week, second of 'Air Force' (WB), around $11,500.

Ritz (WB) (800; 30-55)—'Keeper of Flame' (M-G) (4th wk). Shifted to this small-seater after fortnight at Warner and previous week at Penn. Hepburn-Tracy starrer has just about played out its string and will hardly better average $2,200 here. Last week 'Hard Way' (WB), on moveover from Stanley, weak at $1,900.

Senator (Harris) (1,750; 30-55)—'Hello, Frisco' (20th) (4th wk). Musical still plenty hefty, doing most consistent run biz town's had in months. In second week here after playing two weeks at Harris, and continues plenty strong. Sensational $1,400 on Easter Sunday will make certain $4,000 session and a fifth week. Last week 'Frisco' got $4,800, great for Holy Week.

Stanley (WB) (3,800; 30-66)—'Hangmen Also Die' (UA) and Xavier Cugat orch. Picture runs 135 minutes and house can't get much turnover. Also pretty heavy and questionable fare for a holiday week. With everything stacked against it (and it certainly isn't Cugat's fault) house will be lucky to get $18,000, very unsatisfactory. Last week Andrews Sisters, with 'Harrigan's Kid' (M-G), a big disappointment at under $20,000.

Warner (WB) (2,000; 30-55)—'Air Force' (WB) (3d wk). Spotted here after two weeks at Penn and won't do more than $4,000, no kind of money for Easter. Last week 'Keeper of Flame' (M-G), in third week, not bad at $5,500.

'Ain't Hay' Leads L'ville, Wow 12G

Louisville, April 27.

Downtown houses bounced back strong over the Easter holiday, after a slump during last days of Lent. Strongest of the local entries is 'It Ain't Hay,' at the Rialto. 'Air Force' at the Mary Anderson is plenty big. 'Desperadoes,' at Loew's State, is a new departure for that house, but western pic is doing okay.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U). Moved here from Rialto, sturdy $3,000. Last week, 'Cabin in Sky' (M-G) and 'Power Press' (Col), fine $3,500 on moveover from Loew's State.

Kentucky (Switow) (1,250; 15-25)—'Arabian Nights' (U) and 'Once Upon Honeymoon' (RKO). Good $1,800. Last week, 'Me My Gal' (M-G) and 'Crystal Ball' (UA), ditto.

Loew's State (Loew's) (3,300; 30-50)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Western feature is a little unusual here, but heavy plugging on radio is helping. Trim $8,000. Last week, 'Something Shout About' (Col) and 'Reveille Beverly' (Col). $7,000.

Mary Anderson (Libson) (1,000; 30-50)—'Air Force' (WB). Warner Bros. went to town on exloiting this one. House has limited capacity, but doing dandy $8,000. Last week, 'Mysterious Doctor' (WB) and 'Gorilla Man' (WB), $5,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'It Ain't Hay' (U) and 'Holmes in Washington' (U). With gees-gees running at Churchill Downs, wicket is humming for socko $12,000. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), plenty okay at $11,000, and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Hit Parade 1943' (Rep) and 'Purple V' (Rep). Fine, $3,500. Last week 'Night Plane Chungking' (Par) [illegible] robust $4,800.

'Darkness' Hot $20,500 As Newark Leader

Newark, April 27.

Biz generally staunch this week with most of the first-runs reporting capacity returns. 'Keeper of Flame,' at the State, is smash, and 'China,' at the Paramount, and 'Edge of Darkness,' the Branford entry, are both potent. The Adams, with Charlie Spivak's band heading the stage show, is also big.

Estimates for This Week

Adams (Adams-Par) (1,950; 30-99)—'Clancy Street Boys' (Mono) and Charlie Spivak orch, others on stage. Tall $19,000. Last week 'Omaha Trail' (M-G) and Louis Prima band heading stage show, meager $12,000.

Branford (WB) (2,800; 30-90)—'Edge of Darkness' (WB) and 'McGuerins of Brooklyn' (UA). Heading for plushy $20,500. Last week 'Air Force' (WB) and 'Young and Beautiful' (WB) (2d wk), healthy $15,000.

Capitol (WB) (1,200; 20-55)—'Mrs. Holliday' (U) and 'Keep 'Em Slugging' (U). Dull $3,000. Last week 'Random Harvest' (M-G), so-so $3,200.

Paramount (Adams-Par) (2,000; 35-75)—'China' (Par) and 'Lady Bodyguard' (Par). Building to swell $20,000 and will hold. Last week 'Hit Parade of 1943' (Rep) and 'Purple V' (Rep), okay $4,900 in extra three days following holdover sesh.

Proctor's (RKO) (3,400; 35-90)—'Mr. Pitt' (20th) and 'Tarzan Triumphs' (RKO). Routine $17,500. Last week 'Got Me Covered' (RKO) and 'Falcon Strikes Back' (RKO) (2d wk), snappy $18,000.

State (Loew's) (2,600; 30-85)—'Keeper of Flame' (M-G) and 'Devil With Hitler' (UA). Getting peak $19,500 and may hold. Last week 'Powers Girl' (UA) and 'After Midnight With Boston Blackie' (Col), comfortable $15,500.

First Runs on Broadway

(Subject to Change)

Week of April 29

Astor—'Human Comedy' (M-G) (9th week).
(Reviewed in 'Variety' March 3)

Capitol—'Presenting Lily Mars' (M-G) (29).
(Reviewed in current issue)

Criterion—'Assignment in Brittany' (M-G) (2d week).
(Reviewed in 'Variety' March 10)

Globe—'Desert Victory' (20th) (3d week).
(Reviewed in 'Variety' March 31)

Hollywood—'Mission to Moscow' (WB) (29).

Music Hall—'Flight for Freedom' (RKO) (3d week).
(Reviewed in 'Variety' Feb. 3)

Paramount—'China' (Par) (2d week).
(Reviewed in 'Variety' March 24)

Rialto—'I Walked With a Zombie' (RKO) (2d week).
(Reviewed in 'Variety March 17)

Rivoli—'White Savage' (U) (2d week).
(Reviewed in 'Variety' April 14)

Roxy—'Crash Dive' (20th).
(Reviewed in 'Variety' April 21)

Strand—'Edge of Darkness' (WB) (4th week).
(Reviewed in 'Variety' March 24)

Week of May 6

Astor—'Human Comedy' (M-G) (10th week).

Capitol—'Presenting Lily Mars' (M-G) (2d week).

Criterion—'Assignment in Brittany' (M-G) (3d week).

Globe—'Desert Victory' (20th) (4th week).

Hollywood—'Mission to Moscow' (WB) (2d week).

Music Hall—'The More the Merrier' (Col) (6).
(Reviewed in 'Variety' April 7)

Paramount—'China' (Par) (3d week).

Rialto—'Next of Kin' (U).
(Reviewed in 'Variety' June 17, '42)

Rivoli—'White Savage' (U) (3d week).

Roxy—'Crash Dive' (20th) (2d week).

Strand—'Edge of Darkness' (WB) (5th week).

Mpls. Whammo; 'Air Force' 11G

Minneapolis, April 27.

With Lent in the discard, there's a still further spurt of grosses, which have been healthy all along. With three houses, the Orpheum, Century and State, running neck and neck at a $10,000 clip, Holy Week amazed by its virility. The trade can't remember the time that Lent's finale ever hit such a brisk clip locally.

'Air Force' and 'Desert Victory' [illegible] Both have had the advantages of critics' raves. The lone holdover is 'Amazing Mrs. Holliday,' while 'Reap the Wild Wind' is back in the loop for its first pop-price showing.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Kid Dynamite' (Mono) and 'How About It?' (U), dual first-runs. Headed for satisfactory $1,600. 'Sherlock Holmes in Washington' (U) and 'Young and Willing' (UA), dual first-runs, open Wednesday (28). Last week, 'No Place for Lady' (Col) and 'Hi Ya, Chum' (U) split with 'Happy Serves Writ' (UA) and 'Varsity Show' (WB), all dual first-runs, except 'Varsity,' reissue. Good $2,700 in seven days.

Century (P-S) (1,600; 30-40-50)—'Reap Wild Wind' (Par) (2d run). First loop showing at regular admission scale and hitting fast clip. Good $7,500 indicated. Last week, 'Amazing Mrs. Holliday' (U), big $10,000.

Gopher (P-S) (1,000; 35)—'Desert Victory' (20th) and 'Taxi Mister' (UA). 'Desert Victory' the magnet, helped by enormous newspaper and other praise. Very big $5,500 indicated. Last week, 'Aldrich Gets Glamour' (Par), mild $2,500.

Lyric (P-S) (1,091; 30-50)—'Mrs. Holliday' (U) (2d wk). Moved here after big week at Century. Looks like fine $6,000. Last week, 'Hello, Frisco' (20th) (3d wk), nice $4,500, making nearly $26,000 for run.

Orpheum (P-S) (2,800; 30-50)—'Happy Go Lucky' (Par). Musical well liked and has heads up at box-office. Sock $10,000 in prospect. Last week, 'Desperadoes' (Col, same.

State (P-S) (2,300; 30-50)—'Air Force' (WB). Raves for this one. Terrific $11,000 expected. Last week, 'Hardy's Double Life' (M-G), pretty good $9,500.

Uptown (Par) (1,100; 30-40)—'Pride of Yankees' (RKO). First neighborhood showing. Big $3,800 indicated. Last week, 'Star Spangled Rhythm' (Par), fine $4,200.

World (Par-Steffes) (350; 30-55)—'Mr. Pitt' (20th). Stretching toward good $2,800. Last week, 'Shadow of Doubt' (U) (2d wk), okeh $1,000 in three days.

B'way Smash; Harry James Jives 'China' to Terrif $105,000, 'Brittany' Strong 26G, 'Savage' Holds at 35G

Heavy trade over the Easter week-end, followed by a big play on Monday (26), when large crowds continued to pack Broadway, lifts downtown N. Y. houses into high ground currently.

Sensation of the street is the show at the Paramount, where 'China' on screen is getting terrific support from the Harry James band. Presence of Alan Ladd in the picture, however, is also counting importantly. Since opening last Wednesday (21), the Par has been a scene of bedlam, with younger element storming the house to the point where a special detail of police has been necessary every day to control the crowds. As many as 35, including mounted cops, have been on duty, and Jack McInerney, advertising-publicity director for the Par, has taken advantage of the situation to get numerous unusual story breaks in the papers.

Doing a total of 43 stageshows on the week ended last night (Tuesday), with seven given on Saturday (24), believed to be a record for any theatre, the initial seven days' gross hit a smash $105,000, which in the 16-year history of the theatre was exceeded only once, this past New Year's week. Par has been opening at 7 a.m., charging 55c instead of the customary 35c, and has been getting 99c before 1 p.m., with the scale $1.10 at night, excepting Saturday (24), when $1.25 was soaked.

The Par didn't get all the business, however, there being enough to go around for other houses, several of which with extended runs are doing better this week than last. This includes the Strand, another hangout for the jitterbugs, which will score a socko $55,000 this week (3d), with 'Edge of Darkness' and Jan Savitt, plus Ethel Walters, as compared with $51,000 for the second. Roxy likewise benefited strongly by Easter. On the fifth-final week of 'Hello, Frisco,' ended last night (Tuesday), with the Tommy Tucker band having replaced Chico Marx for the blowoff stanza, the theatre did $65,000 to beat the prior stanza by $11,000.

Having its biggest Easter in the 10-year history of the house, the Music Hall also is riding a particularly high tide. Playing 'Flight for Freedom' and the customary annual Easter spectacle, which always counts here, management expects a very fancy $120,000 on the holdover. This compares with $110,000 for the first week of the picture.

New to Broadway this week is 'White Savage,' which came into the straight-film Rivoli on Saturday (24). It started out very well and should hit a sturdy $35,000, or near that, anyway. Another entry of the past week was 'Assignment in Brittany,' which wound up its first seven days at the Criterion last night (Tuesday) at better than $26,000, exceptionally good.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (9th wk). Eighth stanza over Easter bounced to big $22,000 against $19,000 the previous (7th) week. Started ninth yesterday (Tuesday).

Capitol (Loew's) (4,620; 35-$1.10)—'Hangmen Also Die' (UA) and Ozzie Nelson orch, Harriet Hilliard, others in person (2d final wk). Looks to strong $48,000 on holdover, while first week topped $50,000. Opening tomorrow morning (Thursday) are 'Presenting Lily Mars' (M-G) and Sonny Dunham band, plus Jimmy Durante and Marta Eggerth.

Criterion (Loew's) (1,062; 35-75)—'Assignment Brittany' (M-G) (2d wk). Very big first seven days ended last night (Tuesday) having mounted $26,000. Second week of 'Something to Shout About' (Col) only fairish $9,000.

Globe (Brandt) (1,250; 35-85)—'Desert Victory' (20th) (3d wk). Dropped off somewhat on second lap ended Monday night (26), with $20,000 grossed, still fine; first week hit $27,900, second biggest take for house on record.

Hollywood (WB) (1,225; 44-$1.25)—'Mission to Moscow' (WB). Given a special press preview tonight (Wednesday), begins regular run tomorrow morning. The concluding (12th) frame for 'Air Force' (WB) was $11,300, while the 11th was $11,100, in both cases suitable profit.

Palace (RKO) (1,700; 28-75)—'It Aint Hay' (U) and 'Mr. Pitt' (20th), both 2d run, dualed. Pair moderately good at $10,000. 'Hitler's Children' (RKO) (2d run) and 'Taxi, Mister' (UA) (1st run) went eight days, getting $13,000, good.

Paramount (Par) (3,664; 55-$1.10)—'China' (Par) and Harry James, plus Golden Gate Quartet, other acts, on stage (2d wk). Draught of Alan Ladd (in picture) but more particularly the delight of the jivers, the James band, is creating a madhouse here; on the first seven days through last night (Tuesday), with prices upped, the take stood at a phenomenal $105,000, runner-up for record high here in 16-year operation of house. Fourth week for 'Happy Go Lucky' (Par) and Les Brown was $37,000, oke.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Flight for Freedom' (RKO) and 'Glory of Easter' stage spec (2d wk). Boxcar figures being attained here, this week (2d) looking an extremely strong $120,000; first week hit sock $110,000. Holds a third.

Rialto (Mayer) (594; 28-65)—'I Walked With Zombie' (U) (2d wk). Starts on holdover today (Wednesday) after pulling fine $12,500 on the first stanza. 'Tonight We Raid Calais' (20th), in ahead, was only $7,000, mild.

Rivoli (UA-Par) (2,002; 35-99)—'White Savage' (U). Doing very well at $35,000 or thereabout and holds. Final eight days on fourth week of 'Moon Is Down' (20th) hit $17,000, fair.

Roxy (20th) (5,886; 40-$1.10)—'Crash Dive' (20th) and, on stage, Jimmy Dorsey. Opens today (Wednesday) after five big weeks with 'Hello, Frisco' (20th), last of which, with Tommy Tucker orch and Victor Borge as replacements on stage, was $65,000. Fourth week, with Chico Marx in person, hit $54,000.

State (Loew's) (3,450; 35-$1.10)—'Reunion in France' (M-G) (2d run) and Benny Rubin, Diosa Costello, Adrian Rollini Trio and Stepin Fetchit on vaude bill. May top $27,000, good but not fancy. Last week $24,000 was taken by 'Hit Parade of 1943' (Rep) and the Joe Marsala band, Willie Howard, others.

Strand (WB) (2,756; 35-$1.10)—'Edge of Darkness' (WB) and Jan Savitt, plus Ethel Waters (3d wk). Very sockful $55,000 in view, while Holy Week (2d) was particularly strong at $51,000. Show goes a fourth round.

'Darkness' Big $33,500, 'Rhythm' $38,500, Philly; Spitalny-'Parade' 24½G

Philadelphia, April 27.

With the windup of Lenten season, film business in Philly is taking a terrific spurt this sesh. Attractive lineup also giving the b.o.'s a shot in the arm. Easter Sunday biz reached new heights due to absence of any bigtime exodus to seashore, as in previous years.

Heftiest grosses for the week are being chalked up by 'Star Spangled Rhythm,' heading for a new house record at the Stanley, and 'Edge of Darkness.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Desert Victory' (20th) and 'Saludos Amigos' (RKO) (2d wk). Dualer netting okay $9,000 for holdover.

Arcadia (Sablosky) (600; 35-75)—'Keeper of Flame' (M-G) (2d run) (2d wk). Plenty warm at $4,700. Last week, bright $5,000.

Boyd (WB) (2,569; 35-75)—'Slightly Dangerous' (M-G) (2d wk). Neat $15,800 after solid $21,800 plus $4,200 for added showing at Earle Sunday for last week's take. 'Human Comedy' (M-G) bows Thursday (29).

Earle (WB) (2,768; 35-75)—'Hit Parade' (Rep) with Phil Spitalny band on stage. Profitable $24,500. Last week combo of 'Journey into Fear' (RKO) and Hal McIntyre orch and Alan Mowbray sour $16,000.

Fox (WB) (2,245; 35-75)—'It Ain't Hay' (U). Panned by crix but still getting satisfactory $19,000. Last week 'Something to Shout About' (Col) good $18,000.

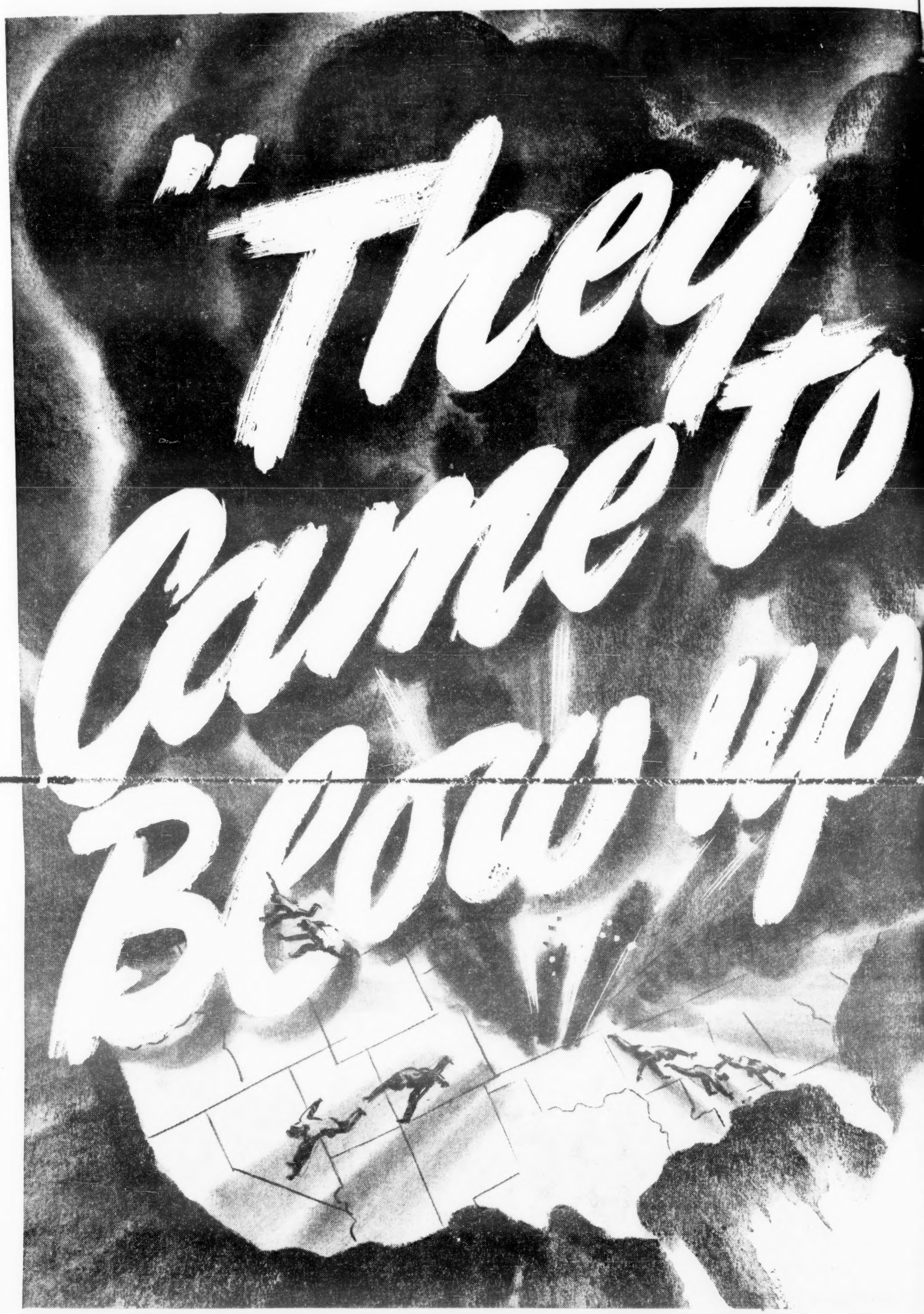
Karlton (WB) (1,066; 35-75)—'Air Force' (WB) (2d run). Still packing plenty of power for $8,200. Last week 'Powers Girl' (UA) mediocre $4,500 for eight days of second run.

Keith's (WB) (2,220; 35-75)—'Hello Frisco' (20th) (2d run). Potent $7,500 after four weeks at Stanley. Last week 'Moon Is Down' (20th) fair $4,000 for five days of second week of second run.

Mastbaum (WB) (4,692; 35-75)—'Edge of Darkness' (WB). House packed with Flynn fans and abetted by kudoes from the crix for hefty $33,500. Last week, 'Air Force' (WB) finished third week with neat $18,200.

Stanley (WB) (2,916; 35-75)—'Star Spangled Rhythm' (Par). Headed for house record with bangup $32,000 plus super $6,500 for Sabbath showing at Earle. Last week 'Hello Frisco' (20th) snared $11,400 for fourth canto, good.

Stanton (WB) (1,457; 35-75)—'Frankenstein Meets Wolf Man' (U) (2d wk). Fans eating it up for $10,200. Opener netted husky $14,500.


"They came
Bouncing

Boxoffice DYNAMITE
from 20th Century-Fox

Enlist Today in the Second War Loan Bond Drive!

'Frisco,' Wham $45,000, Pacing Det.; Long-Kay Boost 'Reunion' to Hot 40G

Detroit, April 27.

Post-Lenten biz here is brisk. Sock biz, despite a rainy Easter, is being tucked in at the Fox which is out in front with 'Hello, Frisco' and 'Desert Victory.' The Michigan also is strong with Johnnie Long orchestra and 'Reunion in France.' United Artists is on upbeat with 'Slightly Dangerous.'

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Mr. Pitt' (20th) and 'Frankenstein Wolf Man' (U). Pair moved in from Fox for great $9,300. Last week, 'Mrs. Holliday' (U) (2d wk) and 'Hi Ya, Chum' (U), choice $9,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par). Pair moved in from two weeks at Michigan sighting strong $16,000. Last week, 'Mysterious Doctor' (WB) and 'Hidden Hand' (WB), okay $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). With great start, wham $45,000 is likely. Last week, 'Mr. Pitt' (20th) and 'Frankenstein Wolf Man' (U), sturdy $28,000.

Madison (United Detroit) (1,800; 55-75)—'Palm Beach Story' (Par) and 'Commandos Strike' (Col). Rich $8,000. Last week, 'Once Upon Honeymoon' (RKO) and 'China Girl' (20th), fair $6,500.

Michigan (United Detroit) (4,000; 55-75)—'Reunion France' (M-G) with Johnnie Long orch, Beatrice Kay on stage. Big $40,000. Last week, 'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par) (2d wk), added fine $24,000 to first week's $31,000.

Palms-State (United Detroit) (3,000; 55-75)—'Crystal Ball' (UA) and 'Young Willing' (UA) (2d wk). Strong $13,000 after nice $16,000 in first week.

United Artists (United Detroit) (2,000; 55-75)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Bangup $18,000. Last week, 'Keeper of Flame' (M-G) and 'Tish' (M-G) (3d wk), strong $12,000.

'Freedom' Huge $16,500, Prov.; 'Ain't Hay' Wow 17G

Providence, April 27.

This week at the top of the heap are RKO Albee's 'Flight for Freedom,' Majestic's 'It Ain't Hay,' Loew's State's 'Slightly Dangerous' and Strand's 'Desperadoes.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Flight Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Zowie $16,500 practically in bag. Last week 'Forever and Day' (RKO) and 'Taxi, Mister' (UA), nifty $14,000 in nine days.

Carlton (Fay-Loew) (1,400; 30-50)—'Harrigan's Kid' (M-G) and 'Reveille Beverly' (Col) (2d run). Good $3,000. Last week 'Air Force' (WB) and 'Young and Beautiful' (WB) (3d downtown wk), snappy $4,000.

Fay's (Indie) (2,000; 30-50)—'Keep 'Em Slugging' (WB) and stage show. Nice $7,500. Last week 'Margin Error' (20th) and vaude, ditto.

Majestic (Fay) (2,200; 30-50)—'It Ain't Hay' (U) and 'He's My Guy' (U). Hefty $17,000. Last week 'Shadow of Doubt' (U), swell $15,000.

Metropolitan (Indie) (3,200; 30-55)—'Ape Man' (Mono) and Ina Ray Hutton orch and Jane Frazee on stage. One of heftiest weeks in some time, sock $10,000 in three-day weekend run. Last week 'Clancy St Boys' (Mono) and Lanny Ross, others on stage, good $7,000.

State (Loew) (3,200; 30-50)—'Slightly Dangerous' (M-G) and 'Air Raid Wardens' (M-G). Very steady with nice $15,000. Last week 'Harrigan's Kid' (M-G) and 'Reveille Beverly' (Col), average $13,000.

Strand (Indie) (2,000; 30-50)—'Desperadoes' (Col) and 'No Place for Lady' (Col). Opened Monday (26) to nice biz. Last week 'Aldrich Gets Glamour' (Par) and 'At Dawn We Die' (Rep), very good $13,000.

'Cabin' Great $10,000 In Cincy; 'Flicka' OK 9½G

Cincinnati, April 27.

Tall assortment of new pictures here for Easter week, and biz reflects it. 'Slightly Dangerous' is leading the parade at spicy Albee. Next best is 'Cabin in Sky,' on the beam at the Capitol. 'My Friend Flicka' at the Palace, 'Air Raid Wardens' at Keith's, and 'Journey Into Fear' at Grand are all solid.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Slightly Dangerous' (M-G). Spicy $13,000. Same last week for 'Saludos Amigos' (RKO) and '3 Hearts' (M-G).

Capitol (RKO) (2,000; 35-55)—'Cabin in Sky' (M-G). Lofty $10,000 for start of indefinite run. Last week, 'Flight for Freedom' (RKO) (2d run), mild $4,000.

Family (RKO) (1,000; 20-30)—'Border Patrol' (U) and 'Hi Ya, Chum' (U), split with 'Keep 'Em Slugging' (U) and 'Chisholm Trail' (U). Steady $2,200. Ditto last week on 'After Midnight' (Col) and 'Ice-Capades' (Rep), divided with 'Miss V Moscow' (PRC) and 'Payoff' (PRC).

Grand (RKO) (1,430; 35-55)—'Journey Into Fear' (RKO) and 'Fall In' (UA). Okay $5,500. Last week, 'Forever and Day' (RKO) (2d run), $4,000.

Keith's (Libson) (1,500; 35-55)—'Air Raid Wardens' (RKO). Lively $5,000. Last week, 'Tennessee Johnson' (M-G), swell $5,500.

Lyric (RKO) (1,400; 35-55)—'Hello, Frisco' (20th). Second moveover for fifth week on main line. Nice $4,000. Same last week with 'Air Force' (WB) on second switch for fifth downtown week.

Palace (RKO) (2,600; 35-55)—'Friend Flicka' (20th). Fairly good $9,500. Last week, 'Something Shout About' (Col), pleasing $10,500.

Shubert (RKO) (2,100; 35-55)—'Saludos Amigos' (RKO) and '3 Hearts' (M-G). Transferred from Albee, fair $4,000. Last week, 'Hello, Frisco' (20th), fourth stanza downtown, hefty $5,000.

Tommy Dorsey Lifts 'Love' To Record 24G, Omaha

Omaha, April 27.

Despite Good Friday, which came in right after opening, all deluxers are doing well. Tommy Dorsey's band show and 'It Comes Up Love,' at Orpheum, is expected to top $24,000, new record under Tri-States management. Paramount, with 'Random Harvest'; the Omaha, with 'In Which We Serve,' and the Brandeis, with 'Flight for Freedom,' are all headed for best grosses in weeks. Rain on Saturday did not hurt ace attractions.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'It Comes Up Love' (U) plus Tommy Dorsey orch. Smash $24,000 or better, record under present management. Last week, 'Chetniks' (20th) plus Veloz and Yolanda with revue, nice $15,500.

Paramount (Tristates) (3,000; 11-50)—'Random Harvest' (M-G). Sock $12,000. Last week, 'Mrs. Holliday' (U) and 'How's About It' (U), nice $9,000.

Omaha (Tristates) (2,000; 11-50)—'Serve' (UA) and 'Calaboose' (UA). Fine $8,500. Last week, 'Reunion France' (M-G) and 'Hidden Hand' (WB), about same.

Brandeis (Mort Singer) (1,500; 11-50)—'Flight Freedom' (RKO) and 'Dangerous Night' (Col). Big $6,600. Last week, 'Saludos Amigos' (RKO) and 'Journey Fear' (RKO), fair $4,900.

Town (Goldberg) (1,400; 11-30)—'Apache Trail' (M-G), 'At Front' (WB) and 'Madame Spy' (U), triple split wtih 'Mysterious Rider' (PRC), 'This Was Paris' (WB), 'Bullet Stars' (WB) and 'Mississippi Gambler' (U), 'Escape from Crime' (WB), 'Turn About' (WB). Above average $1,500, aided by stage show and extra midnight performances. Last week, 'Blocked Trail' (Rep), 'Mountain Rhythm' (Rep) and 'Half-Way Shanghai' (U) triple split with 'Sunset Wyoming' (Rep), 'Behind 8 Ball' (U), 'Invisible Agent' (U) and 'Big Shot' (WB), 'Lady Gangster' (WB) plus extra stage shows, satisfactory $1,300.

'Dangerous,' 'Frisco' Top Buff., Smash $15,000 Each

Buffalo, April 27.

Bumper holiday biz here is overcoming usual pre-Easter lull for gratifying sessions at most downtown deluxers. 'Hello, Frisco, Hello' at the Great Lakes and 'Slightly Dangerous' at the larger Buffalo are running neck-and-neck, both sock.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Slightly Dangerous' (M-G) and 'Heart Belongs to Daddy' (Par). Dandy $15,000. Last week 'Happy Go Lucky' (Par) and 'He Hired Boss' (20th), neat $11,000.

Great Lakes (Shea) (3,000; 35-55)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). Smash $15,000. Last week 'Hangmen Also Die' (UA) and 'Taxi, Mister' (UA), about the same.

Hipp (Shea) (2,100; 35-55)—'Hangmen Also Die' (UA) and 'Taxi, Mister' (UA). Moved here from Lakes, trim $8,500. Last week 'Air Force' (WB) (3d wk), strong $9,000.

Lafayette (Hayman) (3,300; 35-50)—'It Ain't Hay' (U) and 'Destination Unknown' (U). Hot $11,000 in five days. Last week 'Frankenstein Wolf Man' (U) and 'Boogie Man Get You' (Col), socko $16,500 in nine days.

20th Century (Ind) (3,000; 35-55)—'Flight Freedom' (RKO) and 'Cinderella Swings It' (RKO). Rousing $13,000. Last week 'Cat and Canary' (Par) and 'Varsity Show' (WB) (reissues), excellent $8,000.

Freelance Acts

Continued from page 3

Treasury department by AGMA in an effort to release the artists' fees, its implications are so broad that it opens the way for similar decisions applying to all freelance artists. It's felt that, obviously with the same conditions applying to entertainers outside the concert field, the department has no alternative but to use its AGMA findings as a precedent.

As a result of the ruling, AGMA has moved for the immediate release of fees held in escrow pending the department's decision. This applies to the artists' guest appearances on radio, as soloists accompanying symphony orchestras, percentage arrangements when their concert work is recorded, and to specific circumstances involving concert recital work. The ruling, it was pointed out by AGMA execs, also eliminates deductions of Victory taxes from artists' fees by managers.

'Flight' High $14,700 In Denver; 'Happy' Sock 15G

Denver, April 27.

'Something to Shout About,' heading duel combo, is pacing Denver on day-date run at Denver and Esquire. 'Happy Go Lucky' is doing best singly at Denham, with 'Flight for Freedom' only a step behind at Orpheum.

Denver now has eight first-run houses, more than at any time before, Rialto changing from a newsreel house through a deal made by Fox with Telenews.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Moon Down' (20th) and 'Has What It Takes' (Col), after a week at each Denver and Esquire. Fine $6,500. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), after Denver and Esquire weeks, good $6,500.

Broadway (Fox) (1,040; 30-65)—'Mrs. Miniver' (M-G). Good $4,500. Last week, 'Hardy's Double Life' (M-G) and 'Cinderella Swings It' (RKO), moved from Orpheum, fair $3,000.

Denham (Cockrill) (1,750; 30-60)—'Happy Go Lucky' (Par). Sock $15,000, and holds. Last week, 'Beach Story' (Par), okay $6,500 for holdover.

Denver (Fox) (2,525; 30-65)—'Something Shout About' (Col) and 'City Without Men' (Col), day-date with Esquire. Fine $13,000. Last week, 'Moon Down' (20th) and 'Has What It Takes' (Col), also at Esquire, nice $14,000.

Esquire (Fox) (742; 30-65)—'Something Shout About' (Col) and 'City Without Men' (Col), day-date with Denver. Good $3,500. Last week, 'Moon Down' (20th) and 'Has What It Takes' (Col), also at Denver, good $3,000.

Orpheum (RKO) (2,600; 30-65)—'Flight for Freedom' (RKO) and 'Air Raid Wardens' (M-G). Great $14,700. Last week, 'Falcon Strikes Back' (RKO) and Tommy Dorsey orch on stage, broke all house record with terrif $26,500.

Paramount (Fox) (2,200; 30-50)—'Frankenstein Wolf Man' (U) and 'Gorilla Man' (WB). Stout $9,500. Last week, 'Hard Way' (WB) and 'Truck Busters' (WB), good $8,000.

Rialto (Fox) (878; 30-65)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U). Good $2,000. Last week, operated as newsreeler house.

Houseman Quits

Continued from page 3

questing the passport he already made plans to return to Paramount at the scheduled expiration date of his leave of absence. Explanation for the State Department's refusal of a passport for him was that he had only recently obtained his naturalization papers. He is English-born.

At the time Houseman arrived from the Coast to set up the overseas shortwave schedule, not a single Government program was being broadcast internationally. The department now airs nearly 3,000 quarter-hour programs a week in 24 foreign languages. It recently established a point-to-point relay system of picking up these programs in England and North Africa and rebroadcasting them by medium wave to Central Europe. Houseman has personal charge of integrating this relay system.

Although he has technically been a Paramount producer on leave of absence, Houseman has actually never worked at that studio. After resigning as vice-president of Selznick-International to go with Par, he was asked to take the Government radio assignment and obtained the leave of absence from B. G. De Sylva, Paramount production head, before even reporting at the studio. He was formerly associated with Orson Welles in the Mercury Theatre radio and legit activities.

'Air Force' Record 23G, Balto; 'Freedom' Big 18G

Baltimore, April 27.

Holiday weekend and perfect weather is making rousing trade for current week. 'Air Force' got off to an all-night 'round the clock' preem Friday (23) and is mopping up. Some good action is in store for 'Flight for Freedom' coupled to vaude at the combo Hipp. Midnight shows are helping to swell grosses.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Slightly Dangerous' (M-G). Nice $16,000, best here in recent weeks. Last week, 'Tennessee Johnson' (M-G), fair $12,000.

Hippodrome (Rappaport) (2,240; 17-66)—'Flight Freedom' (RKO) plus vaude. Hitting it off lustily for solid $18,000, holiday scale and midnight show helping. Last week, 'Reveille Beverly' (Col) plus 'Diamond Horseshoe Revue' bright $17,800, thanks mostly to stage layout.

Keith's (Schanberger) (2,406; 17-55)—'It Ain't Hay' (U) (2d wk). Started second stanza with another midnight show Monday (26) and pointing to a fine $13,000 after rosy $16,200 on initial try.

Maryland (Hicks) (1,290; 29-66)—'Tahiti Honey' (RKO) plus vaude. Better than average $8,500. Last week, 'Mysterious Doctor' (WB) plus Stan Kenton orch and vaude on stage, fairish $6,800.

Mayfair (Hicks) (980; 25-50)—'Margin Error' (20th). Okay $5,500. Last week, 'Quiet, Please' (20th), mild $3,700.

New (Mechanic) (1,680; 17-55)—'Friend Flicka' (20th). Holding its own at possible $6,000. Last week, second sesh of 'Moon Is Down' (20th), all right $4,100 to good opening round at $6,400.

Stanley (WB) (3,280; 20-60)—'Air Force' (WB). Climbing to indicated record $23,000. Last week, second sesh of 'Hard Way' (WB), solid $11,300.

Valencia (Loew's-UA) (1,450; 17-55)—'Tennessee Johnson' (M-G) (moveover). Above average $5,500. Last week, 'Hangmen Also Die' (UA) (moveover), fair $4,000.

'FREEDOM' CLIMBS TO FINE $11,000, INDPLS.

Indianapolis, April 27.

A rainy Easter didn't help here, but the holiday week grosses are generally okay. Earl Carroll's 'Vanities' boosting 'Lady Bodyguard' to big coin at the Circle. 'Flight for Freedom' at the Indiana is leading the straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Lady Bodyguard' (Par) with Earl Carroll's 'Vanities' on stage. Satisfactory $14,000. Last week, 'Tarzan Triumphs' (RKO) and 'Journey Into Fear' (RKO) settled for $8,500.

Indiana (Katz-Dolle) (3,300; 30-50)—'Flight Freedom' (RKO) and 'Cinderella Swings It' (RKO). With town overstocked on war films lately, this one is doing remarkably well at $11,000. Last week, 'It Ain't Hay' (U) and 'How's About It' (U), snappy $11,500.

Keith's (Indie) (1,200; 30-55)—'Junior Army' (Col) plus 'Gay 90's Revue.' Oke $4,400 in four-day run. Last week, 'Keep 'Em Laughing' (Indie) and vaude, trim $4,200.

Loew's (Loew's) (2,450; 30-50)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Not bad at $9,600. Last week, 'Something Shout About' (Col) and 'Reveille With Beverly' (Col), fair $8,900.

Lyric (Katz-Dolle) (1,800; 30-50)—'It Ain't Hay' (U) and 'How's About It' (U). Satisfactory $4,500 on moveover. Last week, 'Happy Go Lucky' (Par) and 'Quiet, Murder' (20th), also moveover, neat $4,100.

Big B.O. Habit

Continued from page 1

$1,500, while there was little or no deviation from the capacity pace of the leaders.

Some managements arranged for theatre benefits during the expected slack week, but such takings did not figure materially in the general theatre surge. Passover early last week was of some benefit, while the intensity of visitors the last half of the week really accounted for strong business.

A record throng was in the Easter Sunday parade on Fifth and Park avenues, with many visitors going to Broadway thereafter, good news to legit shows on the Sabbath. Monday afternoon saw many people in the amusement zone, too. Only a few legits gave the extra holiday matinee and they naturally fared very well, despite ideal spring weather, which was late in arriving.

Holy Week in 1942 was the first time that show business in the metropolis did not slump. At that time it was noticed that most shows held their own, the drops in grosses being comparatively small. This year, however, indicates the trend more sharply.

'MOON'-STAGER SOLID 23G, D. C.

Washington, April 27.

'Desert Victory' at the Columbia is outstanding currently. House boosted its admission and that helps. Booking quirk brought 'Edge of Darkness' and 'Moon Is Down,' both pictures on invaded Norway, into downtown competition. It raised the howl here for the first time that Washington screen is being overloaded with war pictures.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Moon Down' (20th) with 'Hobby Lobby' on stage. Swell $23,000. Last week, 'Harrigan's Kid' (M-G) with Ray Kinney's orch on stage, thin $18,500.

Columbia (Loew) (1,234; 40-60)—'Desert Victory' (20th) with 'Margin Error' (20th). Sizzling $14,000, largely on former. Last week, 'Immortal Sergeant' (20th), sad $6,000.

Earle (WB) (2,216; 30-90)—'Edge of Darkness' (WB) with vaude. In six days will get dandy $20,000. Last week, 'Something Shout About' (Col) with Ina Ray Hutton orch on stage, led parade with bang-up $22,500.

Keith's (RKO) (1,800; 30-55)—'Mrs. Holliday' (U). Neat $14,000 in sight. Last week, 'Frankenstein Wolf Man' (U), great $12,000.

Metropolitan (WB) (1,800; 30-50)—'Ice-Capades' (Rep). Dandy $8,500. Last week, second of 'Spangled Rhythm' (Par), oke $6,200.

Palace (Loew) (2,242; 30-65)—'Human Comedy' (M-G) (3d wk). Solid $14,000 after earlier session of $23,000 and $18,000.

'Air Force' Big $25,000, B'klyn; 'Reunion' $23,000

Brooklyn, April 27.

Strong biz being done by Paramount with 'Air Force' is standout this week. Albee also is in vanguard with 'Hitler's Children.'

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA). Strong $17,000. Last week 'Meanest Man' (20th) and 'Chetniks' (20th), good $16,000.

Fox (Fabian) (4,023; 30-65)—'Something Shout About' (Col) and 'Junior Army' (Col). Good $18,000. Last week 'Hard Way' (WB) and 'Truck Busters' (WB) (3d wk), fine $12,000.

Metropolitan (Loew's) (3,618; 30-65)—'Reunion France' (M-G) and 'American Empire' (UA). Sighting nifty $23,000. Last week 'Stand By Action' (M-G) and 'Rhythm Islands' (U), mild $13,000.

Majestic (Siritsky) (1,850; 25-50)—'Bucket Blood' (Indie) and 'Revolt of Zombies' (Indie). Sedate $2,000. Last week 'Dead Men Walk' (PRC) and 'Sins of Youth' (Indie), ditto.

Paramount (Fabian) (4,020; 30-65)—'Air Force' (WB) and 'Let's Have Fun' (Col). Dandy $25,000. Last week 'Happy Go Lucky' (Par) and 'Wrecking Crew' (Par) (2d wk), trim $15,000.

Strand (WB) (2,952; 30-65)—'Hit Parade 1943' (Rep) and 'Purple V' (Rep) (2d wk). Good $8,000. Last week, sterling $9,000.

'Rhythm' Sweet $14,000, Mont'l; 'Victory' 11½G

Montreal, April 27.

Currently there is a big week ahead with only one repeat. Loew's heads field with 'Star-Spangled Rhythm,' having terrific week in sight.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Shadow of Doubt' (U) (2d wk). Good $7,000 in sight after smash $10,000 opener.

Capitol (CT) (2,700; 30,62)—'Meanest Man' (20th) and 'Desert Victory' (Brit). Both pix pulling for sock $11,500. Last week 'Reveille Beverly' (Col) and 'Power Press' (Col), oke $7,500.

Loew's (CT) (2,800; 35-67)—'Spangled Rhythm' (Par). Pacing terrific $14,000 and likely good for several weeks. Last week, repeat 'Keeper Flame' (M-G), nifty $7,500.

Princess (CT) (2,300; 30-52)—'Avengers' (Par) and 'Mrs. Wiggs' (Par). Fine $6,000. Last week 'Behind 8-Ball' (U) and 'Holmes' Secret Weapon' (U) (2d wk), good $4,000.

Strand (United Amusements) (750; 35-45)—'Keep 'Em Slugging' (U) and 'Rhythm Islands' (U). Good $3,200. Last week 'Tahiti Honey' (Rep) and 'Purple V' (Rep), trim $2,800.

Orpheum (Ind) (1,100; 30-60)—'Hangmen Also Die' (UA) and 'Don't Look Now' (Par). Big $4,500. Last week 'Serve' (UA) (10th wk), still good at $2,000.

St. Denis (France-Film) (2,500; 30-40)—'Ernest Le Rebelle' and 'Retour a l'Aube.' Handsome $5,500. Last week 'Golgotha' and 'La Rose Effeuillee,' smash $6,000.

GOING UP

all over America!

William Saroyan's "The Human Comedy" starring Mickey Rooney with Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill • From the story by William Saroyan • Screen Play by Howard Estabrook • A Metro-Goldwyn-Mayer Picture • Produced and Directed by Clarence Brown

Fight! We're all soldiers in the 2nd War Loan Drive!

Warners Considers Round-the-Clock Theatre Operation in Defense Centers

Plans to place 24-hour operation of several theatres into effect in hand-picked defense centers are under discussion at a two-day meeting of Warner Bros. executives and zone managers at the homeoffice which will wind up today (Wednesday). This is the first meeting of its kind to be attended by Joe Bernhard since he was relieved of special active duty three weeks ago by the U. S. Navy.

Encouraged by recent round-the-clock premieres of 'Air Force' in Philadelphia, Hartford, Bridgeport, Akron and Cleveland, WB has already installed the 24-hour grind as a premiere policy at the Hippodrome, Cleveland. In addition to discussing general operating matters, this week's h.o. huddle would survey the possibilities of round-the-clock exhibition and would include talks on the key cities in which it might be tested, as in Cleveland.

Additionally, various unions are reported urging WB to put on all-night shows to accommodate swing shift workers in defense plants. At a meeting of the CIO council in Cleveland last week the operation of the 24-hour shows by Warners there was commended, with the council going on record as favoring extension of the policy.

Warners would operate their theatres on the day and night-long grind not only when playing their own pictures, but also when exhibiting the product of other companies.

Meeting with the zone theatre managers is being presided over by Harry M. Kalmine, assistant general manager of the circuit, while others attending from the h.o. are Clayton Bond, Harry Goldberg, Leonard Schlesinger, Frank N. Phelps, Sam Morris, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Frank Marshall, Herman Maier, Rudolph Weiss and Martin F. Bennett.

Zone managers brought in are James Coston, Boston; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark, C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh, and John J. Payette, Washington.

In addition to the zone managers, WB called in circuit buyers from the various district headquarters, including Alex Halperin, Chicago; Nat Fellman, Cleveland; Max Friedman, Albany; Bert Jacocks, Boston; Max Hoffman, New Haven; Frank Damis, Newark; John Turner, Philadelphia; George Crouch, Washington and theatre, which was damaged by fire recently.

With the resigning of Chuck Flower as manager of the Rex in Brighton, Colo., C. U. Yaeger, owner of Atlas theatres, has sent Bill Hart from the Jewel, Denver, to the Rex. Miss Bernice Peal, of the Gothic, Denver, staff, will manage the Jewel. Flower goes to Estes Park, Colo., to open for his father for the summer season the Rustic theatre.

Dick Fulham, former RKO salesman, is with Monogram in the same capacity.

Charles R. Deitz, Metro district publicity manager, moves to Albany in the same capacity. John E. Flynn, who recently succeeded E. M. Saunders as district manager, was here making the change. Saunders moves into the post of assistant general sales manager.

Douglas Platt, Columbia salesman, spending a few weeks at the local exchange.

Ross Bluck, Columbia salesman, recuperating from several operations.

Bloomfield Quits B&K

Chicago, April 27.

Ben Bloomfield, with Balaban & Katz 15 years, resigned as manager of the circuit's Uptown and leaves for California. Considered one of B&K's ace managers he will return to production end of business. Before getting into exhibition he was a unit manager at the Paramount studios in the east.

Vic Meyers has been made New Orleans city manager for the Mort Singer circuit and John Dostal has been switched from manager of the Orpheum theatre, Waterloo, Ia., to the managership of the Orpheum, New Orleans, under Meyers.

Jerry Bloedow, assistant to Bill Sears at the Orpheum, Minneapolis, was promoted to manager of the Orpheum, Waterloo, and Jerry Sullivan, for the past 10 years private secretary to Mort Singer, was appointed manager of the Orpheum, Davenport.

More Albany Zone Ballyhooing

Albany, April 27.

Charles Dietz appointed M-G-M exploiteer for Albany exchange area, replacing Jack Gunderson, to the Pacific Coast to join RKO ballyhooers. He had been working out of the local exchange since last November, when Jack Walsh was promoted to salesman in Detroit. For sometime, Metro was the only exchange employing an exploiteer as a member of its staff. Now, most of the Big Five have drum beaters who shuttle between Albany and Buffalo. 20th-Fox district exploitation, however, is handled mainly by men from the Hal Horne organization, from New York. Exploitation and the amount of money spent for advertising in newspapers and on the air have been stepped up by all.

Bob O'Donnell and John H. Harris will visit Tent 9 in Albany May 10, as luncheon guests of honor in the Ten Eyck Hotel.

Denver Newsreeler Deal

Denver, April 27.

The Rialto, Fox house, reverts to carryover first run policy due to an agreement with the Telenews Corp., owners of the Telenews. Both houses went newsreel at the same time, and the deal leaves one newsreeler here. As part of the deal Fox acquired a partnership in the Telenews theatre, with Telenews Corp. retaining the managership. The Rialto will play first runs on carryover on films that have already played the Denver, Esquire and Aladdin.

John Greve, owner of the Rio in Minturn, Colo., has arranged for materials and priorities to repair his

Pitt's Woman Manager

Pittsburgh, April 27.

Mrs. Louise Shearn has been named manager of WB's People's theatre in Tarentum, succeeding Dick Kline, who left couple of weeks ago for service in the navy. Her husband, Martin Shearn, has managed Palace, another Warner house in Tarentum, ever since their marriage in 1940. Formerly in the main office publicity department, he was at the Regent and Cameraphone theatres in East Liberty before being transferred to Tarentum.

Jack Ellstrom has moved up to second booker's berth at 20th-Fox, with George Ball's ascension to top spot in the department following transfer of Joe Davidson to Des Moines branch in a similar capacity. Joe Ornstein, cashier at exchange for several years, is now on the booking staff.

Mr. and Mrs. C. W. Dickinson, Brownsville theatre owners, were seriously injured in an automobile crackup during recent vacation in South Carolina. Dickinson, veteran film salesman as well as an exhib, was able to return to his theatre duties last week, however. His wife sustained a broken nose and head injuries.

Two engagements announced over weekend at M-G exchange. Margaret Tragesser, of booking department, will wed Lt. Joseph N. Gaus, of Camp Claiborne, La., while Betty Hemberger, of booking department and a niece of Eddie Moriarity, Metro salesman, received her sparkler by proxy from George A. Shannon, with the U. S. Navy somewhere at sea.

Dom Mungello has turned the parking lot near his Mary Ann theatre in Burgettstown into a trailer camp. In addition to the rent now, he says, Mungello also gets a few extra admissions.

Two more exhibs have gone into war work for the duration. One is Dave Leff, owner and operator of the Metropolitan theatre, and the other is Harold Cohen, who has been managing a Mt. Pleasant house for his father-in-law, William Lebowitz.

Katherin Pappas, sister of George Pappas, manager of the Palace in Youngstown, O., is the new assistant to John Notopoulos, manager of the Penn theatre in Ambridge.

WB Advances Eiseman

Clarence Eiseman, formerly a salesman for Warners in the Cleveland area, has been brought into New York under a promotion making him N. Y. branch manager. He started Monday (26).

Leo Jacobi, who has been branch manager for more than a year at the N. Y. exchange, moves up to more responsible duties at this branch under Jules Lapidus, metropolitan N. Y. district manager.

Hosting Walker, O'Donnell

Philadelphia, April 27.

The Variety Club will play host to Postmaster General Frank C. Walker when he comes here Thurs. to address the Jefferson Day banquet. Walker is an official of the Comerford circuit upstate.

Every exchange shuttered tight Good Friday afternoon with most filmers doing the same.

Bob O'Donnell, chief barker of the Variety Clubs of America, will be tendered a testimonial luncheon at the Bellevue-Stratford by Tent 13.

Francis Harmon, William F. Rodgers, Oscar Doob and Si Fabian of the film industry's War Activities Committee will huddle with Philly exhibs at a luncheon at the Warwick Hotel Thurs. (29).

Gloria Israel, daughter of Earle manager Bill Israel, was chosen one of city's six most beautiful women by a staff of artists last week.

The Allied Independent Theatre Owners of Eastern Pennsylvania is starting a survey on the effect of the shortage of prints on local exhibs.

Charles Cohen, manager of S-W's Model, has been chosen chairman of the South St. Business Men's War Bond Drive.

William C. Hunt, operator of a South Jersey string of theatres, sold the Crescent, Collingswood, N. J., to a syndicate, represented by Berk & Krumgold, N. Y. realty firm. The company is said to be acting for A. M. Ellis, Philly-Camden, theatre operator.

Herb Wappaus Up at RKO

Herbert E. Wappaus was appointed manager of the RKO home office contract department last week, succeeding E. J. Smith, Jr., who entered the Army.

Wappaus was formerly in the RKO playdate department.

Joe Krenitz Upped at U

Joseph Krenitz named Universal's Cleveland branch manager by Bill Scully, U sales chief, who followed his usual procedure of promoting from the ranks. Krenitz had been assistant to James V. Frew, resigned, and with Universal for about 14 years.

E. M. Loew's Majestic, Boston

Boston, April 27.

Under lease by E. M. Loew, the Majestic, a Shubert house, begins a new policy Thursday (29) with a double-feature screen bill topped by 'Next of Kin' (U). The house was talked up for some time as an outlet for Dinsey films, and has housed in recent months Shubert revivals, the Gilbert and Sullivan company and various films.

Under the new management, which obtains well into '44, both films and stage shows will be boused. The personnel hasn't been announced.

RKO's Multi-City Preems Tied In With Radio Bally

Ned Depinet, RKO Pictures prexy, announced last week that 'This Land of Mine' preem would be given a multi-city opening under the sponsorship of station WLW, Cincinnati, May 7. Approximately 47 cities in the Cincinnati-Cleveland-Indianapolis territory will be covered in the 50-city preem.

Scheduled to make personal appearance at the Albee, Cincinnati, May 6, are Charles Laughton, Maureen O'Hara, Nancy Gates, Kent Smith, Walter Slezak and Dudley Nichols, who authored 'Mine.'

Picture will also be given a 40-city preem under radio sponsorship in Omaha and Des Moines, while another 50-city preem has been set in the New England states on May 19.

Republic's $16,000,000 Budget for 1943-4 Pix

Republic has set up a program for next season (1943-44) of 32 regular features, eight Roy Rogers westerns, 24 additional hoss operas and four serials, James R. Grainger, president and general sales manager, announced yesterday (Tuesday). A budget of $16,000,000 to cover, establishing a new high for the company, has been appropriated. It is broken down as follows:

Total of $9,750,000 for the 32 features; $2,300,000 for the eight Rogers' pictures; $2,000,000 for the 24 miscellaneous westerns and $1,450,000 to cover the four serials.

C. F. Coe Sees Films Vital In Post-War Reeducation

Atlanta, Ga., April 27.

Explaining the active part being played by the picture business in the war effort, Charles F 'Socker' Coe, general counsel of the Motion Picture Producers & Distributors Assn., in his address to the Kiwanis Club here today, said that film theatres and picture studios, enlisted to help win the war, would stay active in helping to win the peace.

Coe said that 'as needful as a world without the cancer of economic want will be a world free from the slavery of miseducation which warps the mind and the heart and produces generations of cruel and aggressive robots. We shall have to deal with a generation made the victims of indoctrination almost from the cradle. It is a generation which will have to be reeducated to the paths of freedom and humanity when peace shall have come. It is vain to imagine that those trained to goose-step and like it will readily accept the reeducation essential to fit them to live in a world of free men.

'I imagine motion pictures will stand as an imperishable barrier against marauders of the future.

N. Y. Daily's and School's Blast On 'Moscow' May Be Good Steam-Up

Attacks against 'Mission to Moscow' by the New Leader, other elements and the New School for Social Research may result in picketing of the Hollywood, N. Y., when the picture begins its run there tomorrow (Thurs.). Warner Bros., however, is not particularly disturbed since it is believed the hulabaloo may help stimulate boxoffice interest.

Meantime, according to Warners, Joseph E. Davies, former ambassador to Moscow, on whose book the film is based, has carefully checked his records, including over the past weekend prior to giving his personal approval, and is quoted as satisfied that the Warner production adheres to the facts.

Understood that the attacks by the New Leader started after Warners refused to permit representatives of the radical sheet to view scenes in the picture, notably those pertaining to the purge trials.

On Sunday (25), the New School for Social Research in N. Y. held a meeting and condemned 'Mission' because of its understanding as to how the purge trials were filmed and followed this up with distribution of circulars claiming the picture to be a whitewash of Josef Stalin.

Regardless of whether 'Mission' is a true picturization of the Davies' diary, Daniel Bell, managing editor of the New Leader, claims that 'Mr. Davies' published state documents do not support the official judgments of the courts in the trials' and cites findings to bolster this contention.

D. C. Press Bally

Washington, April 27.

Given the personal approval of Joseph E. Davies, former Ambassador to Moscow, following some changes, 'Mission to Moscow.' pic will be specially shown at the Earle, Washington, today (Wednesday) before invited audiences on the matinee and in the evening.

Charlie Einfeld, who has been east several weeks on 'Mission' and spent much of the time in Washington conferring with Davies on revisions as well as plans for the D. C. preview, handle the details. He and Harry M. Warner, also east, remain on for another week or so.

WB Donates 24-Sheets To Help WAAC Recruiting

Warner Bros. has made a direct donation to the Army for the purpose of putting out 24-sheets in the metropolitan N. Y. area in recruiting women for the WAAC.

While the amount contributed by Warners is not known it entails considerable in view of the fact that 150 of the large-size posters are being put out. In addition to the 24 sheets themselves, cost involves the posting, as well as rental of space. Some of the 24-sheeters have already been put up.

They urge women to join the WAAC, and give the address of the N. Y. recruiting office, with the at the bottom, but in no other way serve to publicize the company or name of Warner Bros. Pictures, Inc., its product.

'COVER GIRL CARAVAN' UPSETS THE AIR CORPS

Santa Ana, April 16.

Editor, 'Variety':

Am now at Santa Ana, as you have seen, and the trip out is one of the duller phases of my life. At Albuquerque, however, a little excitement permeated into our sordid careers. After we had pulled in, a Santa Fe streamliner pulled in beside us and one alert cadet (guess who?) saw a sign on one of the cars, 'Cover Girl Caravan.' Well! 15 Conover models from gay New York, en route to Hollywood to make the picture, 'Cover Girl,' a la Rita Hayworth, was nothing to be sneezed at. Besides, who's got a cold? (yak, yak, yak).

Well, in one motion 800 cadets leaped from one train t'other (me first). Who do I see first but beauteous Anita Colby. From her only a step to Betty Jane Hess of Cosmopolitan. While I was batting the ball around with these two chicks we are joined by Helen Mueller of Collier's, a lovely addition to any group, who had in tow Cecilia Meagher, a Conover dream walking.

The rest of the Cadet Corps were by now transfixed, not having seen stuff like that for quite a while. Somebody (the rat) yelled 'All Aboard,' and the girls reluctantly filed back to their Pullmans. Several of the boys (you guessed it, I'm one) climbed up outside the door of their car and stood on a sort of ledge. An eager cadet suggested that the girls kiss us goodbye (and I'm glad I did!). The girls acquiesced almost too quickly and when I woke up three hours later there was one Major and two Captains giving me artificial respiration! It seems that after Miss Colby planted one on me I slowly started to drift upward. I rose to 2,000 feet and drifted south. After the helocopter picked me up at Gallup, N. M., I was in a state of suspended animation, hence the artificial respiration. That's all, brother!

Janet Blair and Cary Grant were also training it, but nary a glimpse did we get. The rest of the trip was uneventful to say the most.

Santa Ana is gray and ominous—Gray sky and ominous forboding of much work. Have just learned that our whole squadron is on 42-day quarantine. Yow! That's like putting a double-bladed knife into my gizzard and turning it. The women I know out here would choke Tommy Manville!

Best wishes from a dance-starved ex-chorus boy.

Gary Davis.

[He's maestro Meyer Davis' boy, last understudy to Danny Kaye in 'Let's Face It' on Broadway.]

BALDRIDGE'S BULLSEYE

Memphis, April 27.

Tommy Baldridge, Warner exploitation ace in Dixie, scored a neat beat in behalf of 'Air Force' in the form of a letter from Col. Eugene Stevens, commanding officer of the Fourth Ferrying Command outfit at Memphis.

'One of the finest pictures of its type yet produced,' Col. Stevens said in his letter to Baldridge after seeing the film at the local Warner.

Baldridge got the laudatory missive in the Memphis papers with no trouble at all.

NEW AMPA SLATE SINCE NO M. P. ASSOC. MERGER

Following decision of the Associated Motion Picture Advertisers not to amalgamate with the Motion Picture Associates, distribution-exhibition organization, a new slate of officers for the coming year has been set up by the AMPA nominating committee. It is as follows:

Rutgers Neilson of RKO for the presidency succeeding Maurice Bergman; Paul Beniamin, of National Screen Service and active in AMPA affairs for many years, v.-p.; Charles Alicoate (Film Daily), treasurer; Blanche Livingston (RKO), secretary, and a board including these as well as Bill Ferguson (Metro); Vincent Trotta (NSS), Ray Gallagher (Motion Picture Herald), Hal Horne (20th-Fox) and Dave O'Malley (RKO).

Election is expected to be held May 13 and not expected that an opposition slate will be offered, making the election virtually a formality.

Par's 'Aerial Gunner' To Preem in Harlingen, Tex.

World premiere of Paramount's 'Aerial Gunner,' much of which was produced by Bill Pine and Bill Thomas at Harlingen, Texas, with the cooperation of the U. S. Army Air Force, will be held there Saturday night, May 8. Marjorie Reynolds, Johnnie Johnston, Gil Lamb and Chester Morris will come on from the Coast in connection with the opening and the week-long war bond sales drive that will precede the preem.

Seats will go only to persons who, during the week, have bought a war bond and a souvenir ticket at regular admission scales. Opening will be at the Arcadia theatre, Harlingen, with exploitation campaign including several broadcasts, local tieups, a tour of the Army Gunnery School at Harlingen, and other events.

Fight! We're all soldiers in the 2nd War Loan Drive!

Argentina's Release of Previously Seized Nazi Pix May Be Probed

Buenos Aires, April 27.

As a result of nod reportedly to have been given by government officials, Nazis here this week obtained the release of 20 features and 30 shorts seized almost a year ago from the Portuguese ship, Serpa Pinto, when attempts were made to smuggle them into Argentina. Local tradepapers covering the story hinted that a probe might be made since usually all nabbed goods should go up at public auction ultimately and sold to the highest bidder.

Hans Beister, local representative of the blacklisted UFA in Argentina, apparently found some way to get around these regulations, however, despite the fact that the pictures were brought in as passenger baggage and undeclared in the ship's manifest.

Had the films been declared the vessel probably would never have received a navicert to get through the British blockade.

Beister probably will begin immediate release in blacklisted theatres which have been re-running ancient product. The propaganda content of the sprung films is unknown but is of value for Nazis because they draw patrons for stronger newsreels shown on same programs, which the Axis manages to get into this country through the diplomatic pouch route.

Argentina is the only Latin-American country maintaining relations Berlin-ward, being the sole one to permit the open showing of Nazi films.

Nazis' Film Offensive Seen in the Argentine

Buenos Aires, April 27.

The Nazis this week brought suit in civil courts here against United Artists and Clemente Lococo, operator of Cine Opera, after forcing the withdrawal of the British-made 'Big Blockade' from the Opera screen.

The suit, asking 20,000 pesos damages, charges that sequences from a UFA newsreel, seized some time ago by the British, were inserted into the film with the commentary changed to 'create hatred.' The court ordered the film yanked from the theatre's screen pending the outcome of the suit.

This is the first such action ever brought locally. Both moves appear part of the plan for intensification of the Nazi film drive here. The draw of Nazi films has been declining steadily while the boxoffice of stronger U. S. pictures has continued increasing, many of the American films getting by with surprisingly few cuts.

Warners to Distribute 'Heart of Nation' in S.A.

Warner Bros. has announced that it had acquired distribution rights for 'Heart of a Nation,' French-made feature, for the Central and South American territory. It was one of the final films completed in Paris before the Nazi occupation.

Film reached here after it was smuggled out of France, where it was hidden underground for more than a year.

Con. Amus.' $33,340 Net

Montreal, April 27.

Confederation Amusements, Ltd., operating neighborhood theatre chain in and around Montreal, reports net profits of $33,340 for year to Dec. 31, 1942, versus $37,200 in 1941. Gross revenue from theatres was $621,852 in 1942, against $565,117 in 1941, and other income $24,622 vs. $20,844. Apparent decrease in net is due to heavy increase in amusement taxes, which were $161,524 against $121,833. Total taxes were $216,513, against $178,692.

Bond interest requirements of $22,930 are shown covered more than 2½ times. Preferred dividends paid totaled $32,184. Balance sheet as at Dec. 31, 1942, shows current assets of $77,511, against current liabilities of $22,437.

Carl Mayer Skeds 2 For London Filming

London, April 10.

Carl Mayer, who, in pre-Hitler days, made such films as 'The Way of All Flesh,' 'Doctor Caligari' and 'The Last Laugh,' and whose film-producing company in England has been inactive for the last year, is skedded to do two films shortly.

First will be 'No Star Is Lost,' with Eric Portman, Hugh Sinclair, Ann Dvorak and Leslie Fenton. Shooting starts in June, with Brian Desmond Hurst likely to direct.

Second pic is to be an adaptation of Oliver Goldsmith's 'She Stoops to Conquer.' Script in its present form was submitted to Vivien Leigh, but she turned it down.

Backers of company are McKenzie Hay, uncle of Ian Hay, and Captain Jones, both 'City' (the London Wall street) brokers, who finance some of Jack Hylton's ventures.

Mexico Gets Raw Film Over Arg.

Washington, April 27.

Reports here are that the Argentine film industry will receive from the U. S. probably 50% or less of 1943 request for raw film. The Argentine industry, biggest in Latin-America, has asked this country for something in the neighborhood of 40,000,000 feet. What it is likely to receive, providing there is no change in its political stand for the remainder of the year, is between 17,000,000 and 20,000,000 feet.

This would be the deepest percentage cut handed out to any of the Latin American producers. By contrast, Mexico, chief competitor of Argentina, will be very well taken care of.

Priestley's 'City' Seen Questionable in London

London, April 27.

J. B. Priestley's Utopian fantasy, 'They Came to a City,' which opened April 21 at the Globe theatre, was cordially received by the opening night audience, but it's questionable if the average theatregoer will appreciate it.

Its chief merit lies in the splendid acting, with the veteran Ada Reeve contributing an outstanding performance.

Mex Boothmen Win Raise

Mexico City, April 20.

Projectionists of four of the leading second-run cinemas here—the Roxy, Pricipal, Alhambra and Estrella—scored one of the biggest labor victories in the history of the local cinema when they compelled their employers to grant them a 40% wage boost.

Hike means that the cinemas' projectionists now enjoy the highwater daily pay for here of $23 (Mex) ($4.80 U. S.) for week days and twice as much for Sunday and holidays.

Maas in Latin Tour

Irving Maas, assistant to Murray Silverstone, vice-president in charge of foreign distribution for 20th-Fox, left on an extended tour of company branches in the Latin-Americas over the weekend.

Jarrat With ABC

London, April 27.

Arthur Jarrat, formerly ace booker with Gaumont-British, likely will accept an executive post with Associated British Corp., in which Warner Bros. recently acquired an active interest, according to reports here.

Jarrat has had offers since leaving G-B.

'CAIRO' $6,300, 'ICELAND' $5,500 IN BUENOS AIRES

Buenos Aires, April 16.

Continued droop at B. A. first-run ticket windows this week, with only two pics going above the 20,000-peso (U. S. $5,000) mark. 'Cairo' (M-G), first Metro film to be released at the Lococo house, was pace-setter with o. k. 25,000 (about $6,300). 'Iceland' (20th) at the Rex was somewhat under with 22,000 (about $5,500).

Other estimates, all given in Argentine pesos, currently at about 27c U. S., follow:

Ambassador (Lautaret & Cavallo) (1,400; 2.50; 2.00)—'Cuando Florezca el Naranjo' ('When the Orange Blossoms Bloom') (Argentine made). Solid holdover with about 15,000. Last week, neat 25,000.

Ideal (Lococo) (950; 3.00; 2.50)—'Now Voyager' (WB). Holding steady pace with estimated 14,000 on fourth week. Last week, 17,000, and will run one more.

Rex (Cordero, Cavallo & Lautaret) (3,305; 2.50; 2.00) — 'Iceland' (20th). Fairish 23,000 with indifferent reviews not helping. Last week, 'Pride of the Yankees' (RKO), o.k. 32,000.

Ocean (Coll, Gatti & Cia.) (2,800; 2.00; 1.50)—'Street of Chance' (Par). So-so 17,000, which is not bad, considering. Last week, 'Flight Lieutenant' (Col), weak 12,000.

Opera (Lococo) (2,400; 2.50; 2.00)—'Cairo' (M-G). Pace-setter of the week with about 25,000. Last week, 'Jungle Book' (UA), solid 23,000 on second week after wow 47,000 on opener.

Monumental (Col. Gatti & Cia.) (1,300; 2.50; 2.00)—'Moscow Strikes Back' (Russian made). Neat holdover with 14,000 for the second stanza after initial 20,000.

Normandie (Lococo) (1,400; 2.00; 1.50)—'Holiday Inn' (Par) with repeat week of 'Nightmare' (U). O.K. 12,000 for first week of pop-price run. Last week, 'Nightmare,' alone, opened with 16,000.

Broadway (Lautaret & Cavallo) (2,853; 2.50; 2.00) — 'Son Cartas de Amor' ('They Are Love Letters') (Sono, Arg. made). Pretty good 11,000 for first week of pop-price run. Did 18,000 on opener at Ocean. Last week, 'Capitan Veneno' (Arg. made) fair 12,000.

Suipacha (Lococo) (950; 2.50; 2.00)—'Mrs. Miniver' (M-G). O.K. 12,000 for second week of pop-price switch-over to this house. Last week, 15,000.

Hylton Revue Cast

London, April 10.

Complete cast for 'Hi-De-Hi,' the new Jack Hylton revue, comprises Flanagan and Allen, Florence Desmond, Eddie Gray, Wilson, Kepple and Betty, Medlock and Marlow, and Gwen Catley.

Although no West End house is mentioned after out-of-town tryout, it's understood it goes to the Palace, where the Tom Arnold-Lee Ephraim-Jack Hulbert musical, 'Full Swing,' is current.

Wendy Toye is staging the dances, with Robert Nesbitt as over-all director.

Great Britain Mulls Picture Revivals As Means to Conserve on Raw Stock

Washington, April 27.

Revival of old films in order to save raw stock is under serious consideration in Great Britain, the U. S. Department of Commerce reports here. This is one of a number of major suggestions to cut raw allocations to private producers by 25%, similar to the cut already in operation in this country.

Another plan to save film includes fewer daily showings and elimination of continuous shows, to prolong the life of each print.

In a move to stimulate motion picture production in Paraguay, the South American nation has just placed all production and exhibition of entertainment films and newsreels under Government control.

Paraguayan Government is granting concessions to domestic producers and is requiring exhibitors to give preference to Paraguayan-made newsreels. Those engaged in film production in the country are allowed to travel freely, and established companies will be permitted to import production equipment duty-free. Filming of Government activities will be encouraged.

American Picture Firms Fear Spread Of Aussie Rental Ceiling to Other Mkts.

One of the basic reasons U. S. distributors are so earnestly contesting the allegedly arbitrary setting of film rental ceilings in Australia is that the American picture industry fears the same restrictions may extend to every section of the foreign market. Foreign managers are satisfied with the manner in which the ceiling arrangement has worked out in Canada but are still highly skeptical about a picture rental ceiling arrangement in all foreign countries. Politico aspects of such setups, with local officials invariably salving native exhibitors, are feared mostly.

With wartime conditions used as a leverage, distributors realize that such ceiling regulations will be difficult to get rid of after the war. Ceiling laws invoked in a number of countries would encroach on the principle of doing business in the foreign market, executives aver. It would mean, where the ceiling regulation is arbitrarily enforced, the elimination of the usual law of supply and demand methods for a regulation assuaging only the local exhibitor, it is pointed out.

Stress 'Cooperation'

'Unfairness' of the price ceiling on American rentals in Australia, despite American 'cooperation' with the government and the Aussie picture business, is expected to form the basis of the brief submitted soon by U. S. distributors to the Australian government. A 30-day extension was granted to file the brief.

How the American picture business has collaborated on all war loans by subscribing heavily, spent more than $50,000 on special films to aid the Austerity (loan) campaign, has shipped in all its product while at the same time paying high customs fees and taxes—all this will probably be pointed up. It will be emphasized that all this was done despite the fact that Australia has failed to unfreeze all U. S. distrib rental revenue although Great Britain did so last fall.

The Australian price-fixing commission is attempting to force American distributors to retain the same rentals, both flat and percentage, that prevailed in April, 1942, despite a big upbeat in theatre business. Ruling as laid down tentatively also would prevent U. S. distribs from seeking percentage contracts where flat rentals prevailed in April last year.

See Odeon Set to Buy 8 British Pic Theatres

London, April 10.

The big film theatre circuits are still after the smaller ones, with bidding high.

Latest due to be absorbed are the West of England circuit of eight supers at Bath, Bristol and Swansea, which are practically sold to Odeon. Latter has also purchased the Granada, Dover.

As a counter move, Associated British Picture Corp., which is partly owned by Warners, is amidst a deal to acquire the Clift circuit of 18 supers, situated in Birmingham and its environs.

These deals are said to involve over $4,000,000.

Coward Preps London Season

London, April 10.

Having fully recovered from the flu, Noel Coward starts his London season of his plays on April 26 or thereabouts, at Haymarket theatre, replacing Vivien Leigh in G. B. Shaw's revival of 'Doctor's Dilemma.' Although latter is in its second year, it's still doing good biz.

Reason for its removal is Miss Leigh's contract with Two Cities Films for picture, which is already behind schedule due to persistent success of 'Dilemma.'

Coward's season will be for 12 weeks only.

Current London Shows

London, April 27.

'Abraham Lincoln,' Playhouse.
'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker, Palladium.
'Brighton Rock,' Garrick.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Heartbreak House,' Cambridge.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Live for Love,' Phoenix.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Quiet Week-End,' Wyndham's.
'Rebecca,' Scala.
'Showboat,' Stoll.
'Sleeping Out,' Piccadilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'They Came to a City,' Globe.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.
'What Every Woman Knows,' Lyric.

London Review

It's Foolish but It's Fun

London, April 1.

Prince Littler production of revue in 16 scenes; devised and staged by Douglas Furber; features Jimmy Nervo, Teddy Knox, Phyllis Stanley, Bruce Carfax, Nancy Burne, Guy Fielding, Arnaud & Peggy, Pamela Foster, Frank Holloway, Roy Jefferies, George Carden, Billy deHaven, Danny Page; music by Vivian Ellis, John Ridley, Marc Anthony, Fred Prisker, Ralph Reader; musical numbers arranged and staged by Buddy Bradley; ballets by Andree Howard; at Coliseum, London.

'It's Foolish But It's Fun' is really asking for it with such a title. Definitely, it is foolish, but it isn't funny. However, it has class that persists throughout, despite the efforts of the comics.

The large section of the presentation is ballet and other forms of dancing, without which there is little to entertain. The terpsichorean section is powerfully augmented by skillful artists, artistic scenery, beautiful lighting and costuming. Between these eye feasts there are banal sketches, pathetic but generally ineffectual efforts by the comics to instill a modicum of fun into the lines allotted them, throwing them back on the old and tried surefire bits with which they made good in the variety programs of a decade or more ago. A lot of money must have been spent on this spectacle. *Jolo.*

Critics' Feud

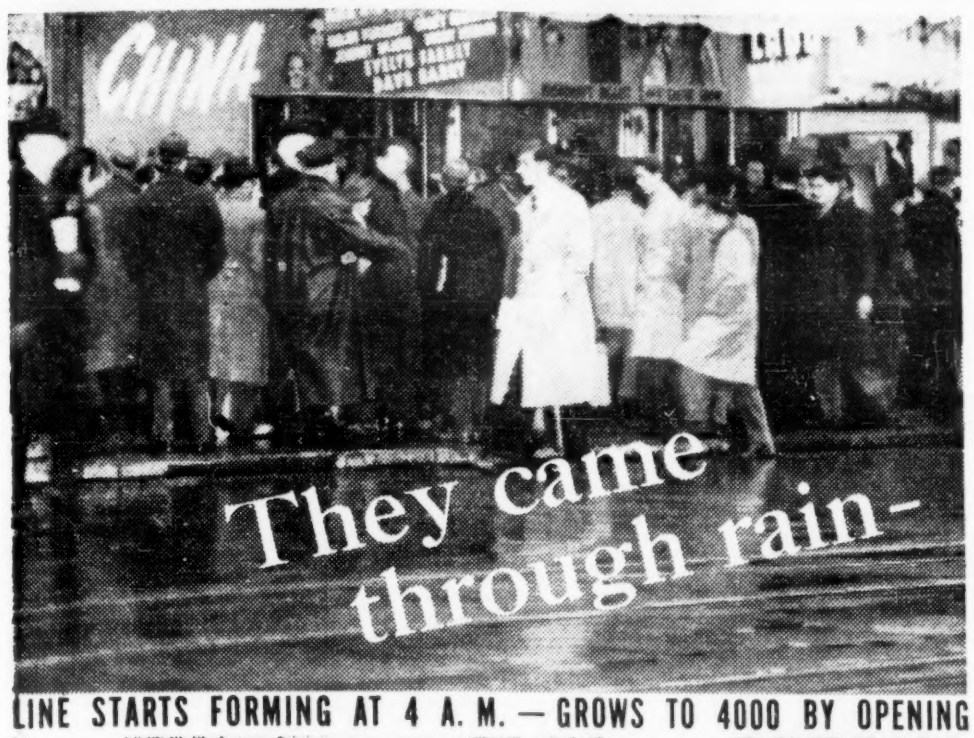
Continued from page 1

existence' because of the manner in which the winner was named. Rascoe didn't object to the 'Patriots' award, but contended that when the two-thirds rule was dropped in favor of a simple majority, the general idea of the voting was abused. He favored 'The Skin of Our Teeth' (Plymouth) and pointed out that on the first ballot there were six other votes for that play, the first ballot giving seven votes out of a total of 18 to 'Patriots.'

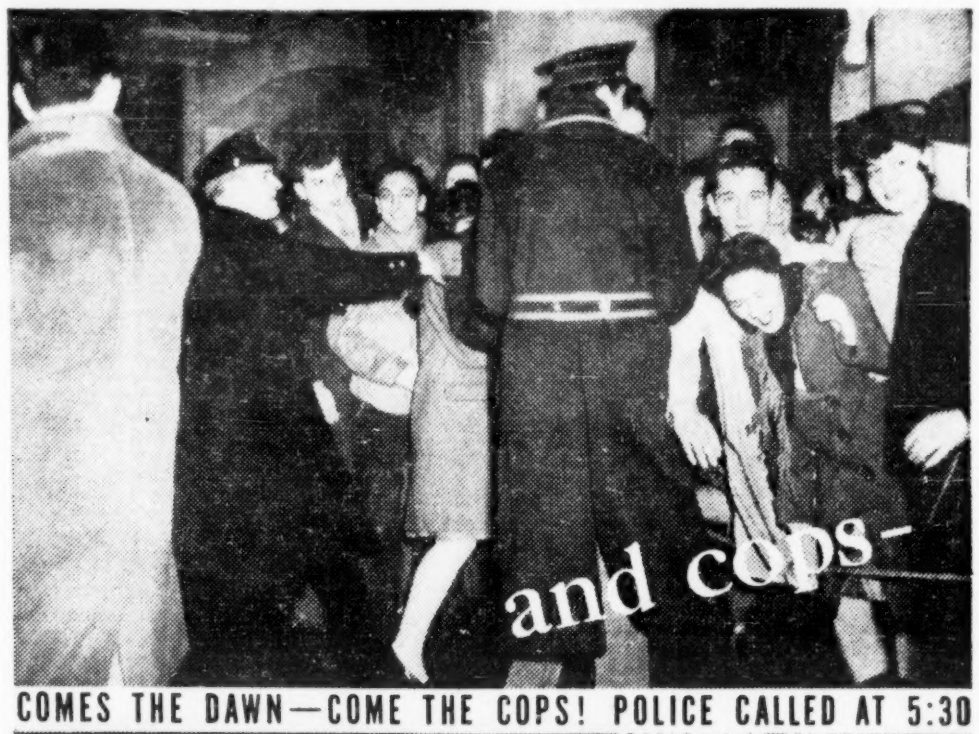
WT man criticized those who originally voted for 'Teeth,' feeling they coudn't make up their own minds and were swayed by other members. Rascoe then gave his idea of the season's best plays: 'Teeth,' best play; 'Dark Eyes,' best comedy; 'Kiss and Tell,' best farce; 'Oklahoma,' best musical play; 'Something For the Boys,' best musical comedy, and 'Roslinda,' best operetta.

Anderson, president of the Circle, responded the following day by observing that perhaps it was part of his duty 'to pour oil on Rascoe's troubled ego...he seemed determined to pick a row with anybody except himself (which would be constructive)...I beg him to exclude me from combat. I'd rather die laughing.' Anderson then chided Rascoe for 'incorrect' statements about the Circle 'from the depths of his ignorance.'

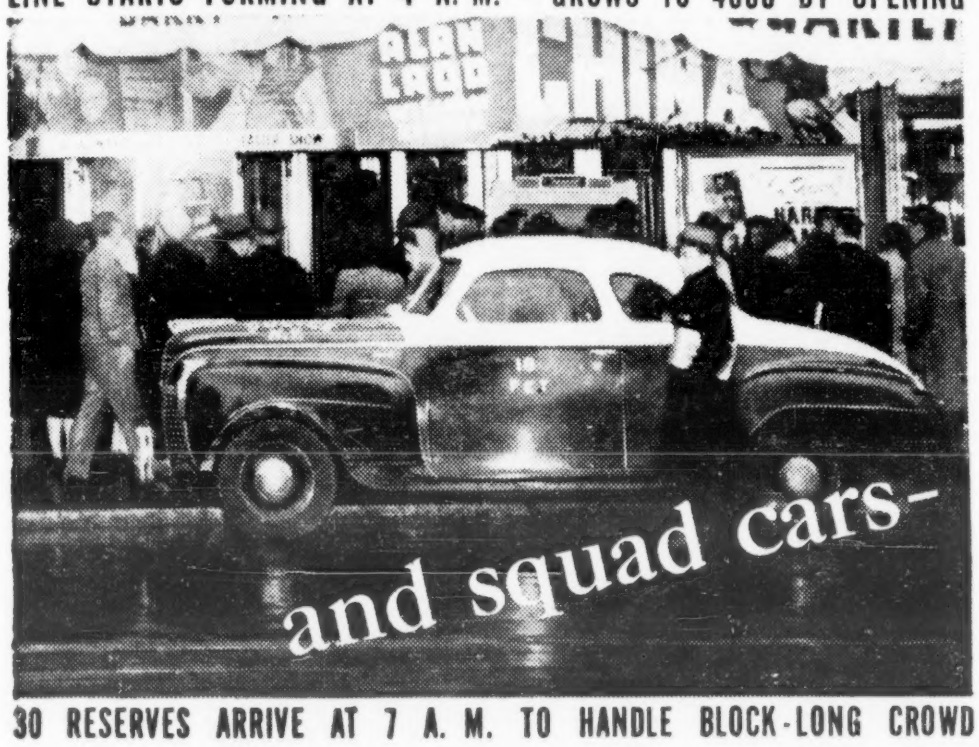
The argument with Gibbs started when Rascoe charged that the magazine reviewer was lifting his reviews from the WT. He claimed he had set a trap for Gibbs and caught him. New Yorker critic remarked that if he was inclined to piracy 'it wouldn't be from the poor box.' There, too, was an interchange of letters between Anderson and Rascoe, former regarding the communication as 'childish.'



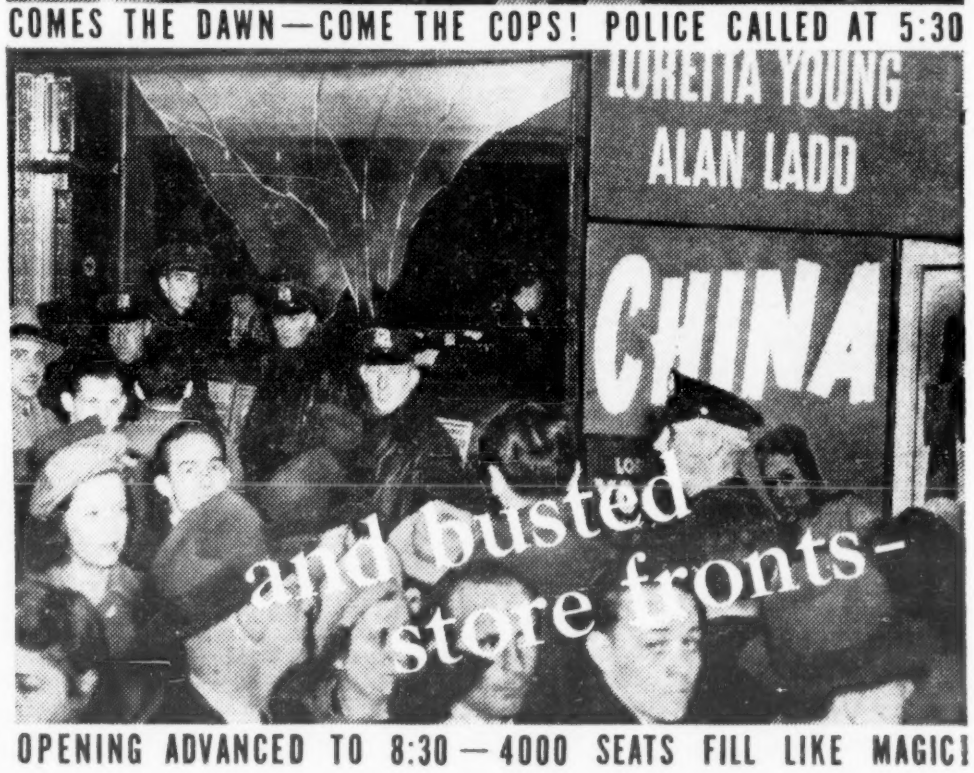
LINE STARTS FORMING AT 4 A. M. — GROWS TO 4000 BY OPENING



COMES THE DAWN—COME THE COPS! POLICE CALLED AT 5:30

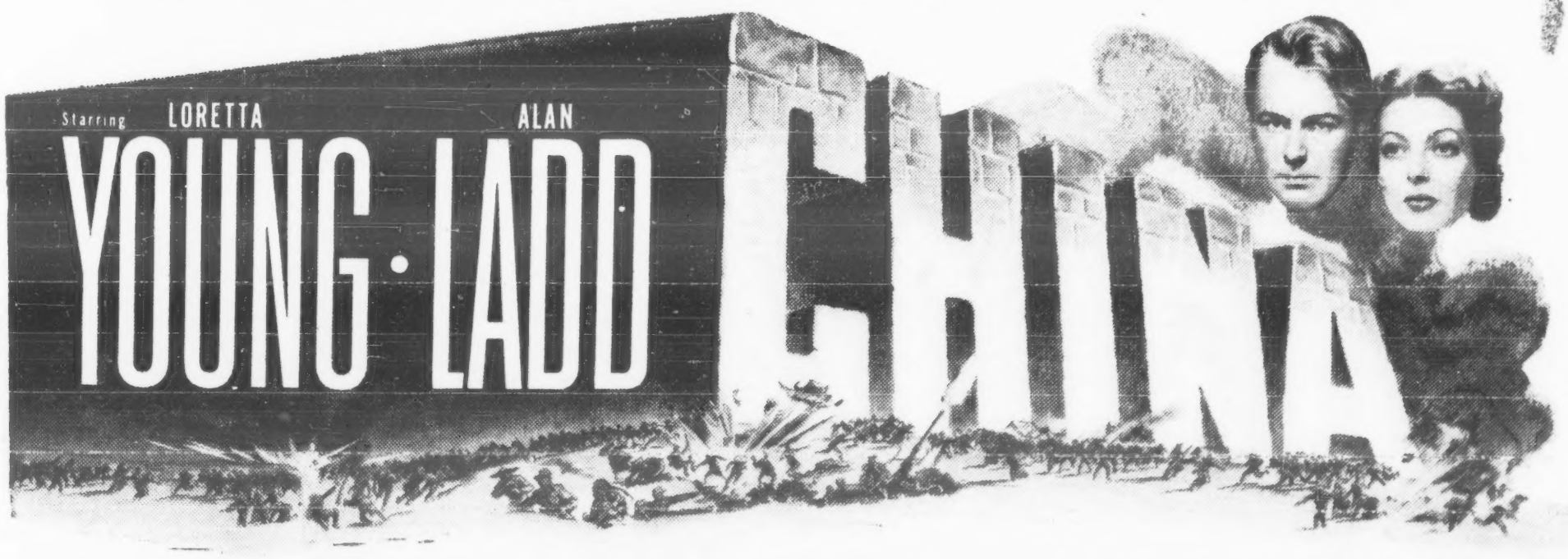


30 RESERVES ARRIVE AT 7 A. M. TO HANDLE BLOCK-LONG CROWD



OPENING ADVANCED TO 8:30 — 4000 SEATS FILL LIKE MAGIC!

To Stage The Biggest, Wildest Premiere In Broadway History for Paramount's



ALL N. Y. PARAMOUNT RECORDS FALL

Frantic Lines 4000-Long Brave Broadway Storm From Dawn To Midnight To Hail "The Most Amazing Star Since Valentino"

SENSATIONAL CROWDS MAKE HEADLINE NEWS IN N.Y. PRESS • DOORS NOW OPEN 7 A.M.

With **WILLIAM BENDIX** • Screen Play by Frank Butler • Based on a Play by Archibald Forbes • Directed by **JOHN FARROW**

Harry James Jive-Bombs the Hepcats Into Individual Riots at N. Y. Par

By ABEL GREEN

The N. Y. Times made Harry James' riotous business at the Broadway Paramount a feature story, by three different byliners, each taking a new approach but all adding up to the same thing—to wit, that the new Pied Piper to the b.o., Hot Horn James, was something out of this world to the pantywaisted and zoot-suited mob.

As a boxoffice article there's no question about James' jive-bombing. Ever since last summer, he's been the idol of the adolescents. And whatever the savants have to say about his aphrodisiacal music, a closeup of what he does to young America on and off the hoof is something that can only be appreciated with one's own eyes.

The riotous opening day (Wednesday), with kids lining up at 4 a.m. with lanterns, and the successive Thursday and Friday, has now been fully recorded.

But get a load of it yourself, and stand down front on any side aisle, and see how James sends 'em. For one thing, they park their coats—nice kids too, they are—and shag and mooch as James' jivers give out. Their surreptitiousness in dodging the ushers is a phenomenon that's only for the psychologists. It's akin to adults who might be doing a romantic sneak in some hideaway rendezvous. Here it's manifested by the early-teen-agers blowing off steam on the hoof.

Perhaps it's better thus. There's something healthier about this manifestation of unbridled juvenile spirit than what we now look back upon as Prohibition's Jazz Age—the era of F. Scott Fitzgerald's flippers and flappers with their bell-bottomed trousers and above-the-knee skirts, fortified not a little by bathtub vintage gin.

If James' and Krupa's and Goodman's and Spivak's and the Dorseys' and all the other exponents' combined jive does nothing more than send the World War II crop of youngsters into frenzied jazzique hoofology, that's innocuous.

'Call it war jitters, call it a pre-Tunisian war manifestation, call it anything,' says the N. Y. Paramount's managing director, Bob Weitman, 'I call it young America. This is what the youngsters from coast to coast go for. Forget the boxoffice; that we almost take for granted on anything nowadays, although James will hit a non-New Year's week attendance and money record this week.

'Nor is this new. This is really a renaissance of the same thing as occurred in 1939 with Benny Goodman. It was dormant for a spell, but the kids' matinee loyalty to all the bandshows before and after Goodman, and up to the manner in which the James Boys are holding up the boxoffice (no pun, there!), is certainly evidence to all of us right along that this is what the American boys and girls want.'

Sends 'Em All

That it's not regional is patent. On weekends the classy-chauffered cars still come in from the Westchesters, and they're just as enthusiastic if, mayhaps, not as physically demonstrative as the Brooklyn and Bronx nickle-subway trade.

The Brooklyn kids seem most rabid. But Brownsville or Bronxville, they're stylized in their attire and reaction. The girls all look neat, with the standard blouse and skirt getup, plus socks and comfortable sport shoes. The boys are in the standard modified zoot getups, not as Harlemesque as might be expected.

They follow the radio disk jockeys loyally and glibly reel off just how the bands rate in jukebox sales. They follow the bands rather than the tunes in their disk buys, although, with unusual discrimination, observe 'usually the song and the hit band go together'; unless it's some exceptional trademarked thematic, such as James' 'Two O'Clock Jump' which, incidentally, is the blow-off at the Paramount and positively sends 'em.

This is when the ushers and Weitman's asst. managers are virtually swamped. The kids stomp in the aisles and appear to be on the verge of frenzy when the playing of the Anthem brings them to attenion.

Actually it only chases 'em downstairs for a smoke. At the mid-afternoon show one group admitted this was their third-time-around 'and if the picture was better we'd stay some more.' Another group of cute girl kids only confessed to twice and they 'may stay some more,' because they observed that the comedian-mimic, Dave Barry, had changed some gags, and that James' femme vocalist, Helen Forrest, and the terper, Evelyn Farney, also changed their costumes. But the gag-telling was a brutal thing for Barry; they told him the toppers ahead of himself and he wasn't kidding when he said, 'I'll go cuh-razy this week.'

Rough on Ushers

Meantime, the ushers go nuts, unsure of themselves as they race down the side aisles and tell the kids, with not too convincing firmness, 'If you want to dance go to a ballroom.' The kids mildly sass 'em back; or say, naively, 'we just got here'; or just play hide-and-seek with the law-and-order enforcers. (More seriously, on the topic of the law, the extra detail of cops, in and outside the theatre, is seemingly helpless; one had his ribs broken—he didn't know it until later, and the McBride's theatre ticket office now has a boarded protection on, after having its windows cracked by the human pressure opening morning.

How these youngsters can get away from their homes at the ungodly 4 or 5 or 6 a.m. is something that's individual case history. 'Oh well, Wednesday was a Jewish holiday,' said one hepcat of 14. 'Oh, Thursday, well we just didn't go to school,' another confessed. As for the next day, 'Well, you know, today's Good Friday, so there's no school; besides my mother gets so much phonograph and radio-playing home she's glad to get me out of the house.' This answers why they dance in the aisles (at 44c, 66c and 99c admissions, even in the prenoontime) when they can hoof their heads off at home, in peace, unworried and unharried, to their home phonographs—excepting that mama no like.

As for James, his team of eight brass, six reeds, 10 strings and three rhythm just do their job, grinding out six and seven shows, and it seems that all the kids live for is the finale 'Two o'Clock Jump.' Buddy Moreno, his vocalist, also gets favorable response.

The intervening Golden Gate Quartet do their business-like chores, but at the matinee sessions they're just one-to-fill (get much more respectful appreciation, as is their just deserts, at night when there are more adults).

The convincer to manager Weitman was that opening show, when six couples stormed the stage, got onto the rostrum and hoofed to 'Two O'Clock Jump.' One of them was a young marine. He was as frenzied as any.

But came the 'Star Spangled Banner,' and he was a new man all over again—a fine soldier, rigidly saluting the flag. And that went for all the kids. The national Anthem is a back-to-life realization of the serious side—and a cooler-offer.

Oh, yes, 'China' (Par) is the feature, reviewed in 'Variety' March 24, 1943.

STANLEY, PITT

Pittsburgh, April 23.

Xavier Cugat Orch (18), Lina Romay, Raul & Eva Reyes, Gene Sheldon, De La Cruz, Cugat Choir (9); 'Hangmen Also Die' (UA).

Flesh portion of bill at WB deluxer is practically a quickie, due to length of picture, 'Hangmen Also Die' (UA), which runs 135 minutes. Sounds like a screwy booking here, particularly for Easter Week, since it precludes the possibility of any turnover. House can't even get the usual five shows in on Saturday or Easter Monday, despite fact that the Xavier Cugat unit, with one outside act, Gene Sheldon, is limited to 40 minutes. Added to general mystery about this combo is that 'Hangmen' is certainly no picture for children and, with a holiday, there's bound to be a flock of kids show-shopping.

At any rate, Cugat makes every minute of the brief stretch allotted him count. And Sheldon, of course, is tying things into a knot, as usual, with the act he's been playing for years. There's something about the banjo-playing panto artist that doesn't pall, and his routine has the virtue of seeming perennially fresh and wholesome. He's assisted by Loretta Fischer, who comes on for a few minutes near the end.

Cugat lineup includes, in addition to Lina Romay, his sexy singer; De La Cruz, patterned vocally after Desi Arnaz, and Miguelito Valdez, pair of Cugat alumni, but not in their class; Raul and Eva Reyes, classy rhumba dancing kids who are always sure-fire, and mixed choir of five men and four girls, three regular fiddles (several others double on the strings in certain numbers), four saxes, three trumpets, bass, drums, xylophone, a bongo-pounder and couple of maracas shakers. Repertoire, of course, is strictly in the Latin-American idiom, with the featured numbers being 'Chiu-Chi' and 'Brazil.'

Cugat himself has developed into a corking stage personality, and even becomes something of a comic in his introductions. The Reyes and Miss Romay click heavily for him, with the former going in for some marathon shakes that's a perfect illustration of spontaneous combustion and perpetual motion, while the Romay dame, plenty oomphy, has a voice that's filled with shivering seductiveness. For a finish, entire lineup comes on for a conga line, with Sheldon on the end of it gathering flock of laughs with some more panto.

Cohen.

ADAMS, NEWARK

Newark, April 23.

Charlie Spivak Orch (17) with the Star Dusters (4), Belett & English Bros., Val Irving; 'Clancy Street Boys' (Mono).

So-so setup this week, band being augmented by only two additional acts and entire layout flashing on and off in 45 minutes. Show leans heavily on Spivak's band, outfit turning in a competent send-down job and clicking with the local rug-cutters.

Orch opens with two Irving Berlin oldies, 'I'm Forever Blowing Bubbles,' and 'How Deep is the Ocean,' finishing the set with Schubert's 'Serenade.' Numbers all feature Spivak's torrid trumpet, maestro tooting the horn with clean-cut finesse. Spivak also gets in some hot licks in 'Let's Go Home,' a smart arrangement that goes over big.

Vocal end is handled by the Star Dusters, quartet made up of three boys and June Hutton, sister of Ina Ray. Harmony is spotty and cadence is irregular and lacking in distinction. When caught, Star Dusters offered 'Touch of Texas,' 'Moonlight Mood,' and 'People Like You and Me.'

Belett & English Bros. tee off the opening act with some plain and fancy acros, comedy turn going over fairly well. Act would be improved if the mugging were cut down and the comedy built up. Too many trite situations.

Val Irving's single also suffers from too many vaude cliches and mother-in-law gags. Guy's radio mimicry is good, however, and his jitterbug takeoff is an ace laugh catcher. Went over strong. *Jona.*

CHICAGO, CHI

Chicago, April 24.

Four King Sisters, Bob Williams, Oxford Boys (2), Anthony, Allyn & Hodge, Shirley Dickinson, Chicago Theatre Ballet (16); 'Happy Go Lucky' (Par).

Current bill, headed by the Four King Sisters, here not so long ago with the Alvino Rey Band, marks the return of the Chicago Theatre Ballet in two attractive and nicely routined numbers. They open with 'Parade of Martial Miss America,' with the girls dressed as Waacs, Waves, Spars, etc., and Shirley Dickinson singing special lyrics to 'Easter Parade,' switching it to 'Victory Parade.' Midway through bill they do a number dressed in radium-treated costumes which gives an unusual twist to the proceedings.

Anthony, Allyn and Hodge have the audience believing they are in for a routine of ballroom dancing, but switch suddenly into the comedy mixup adagio stuff. Latter bit gets its share of laughs although it seemed a little stretched out.

Oxford Boys, who were a trio the last time they played here and now a duo, sock over a generous amount of rhythmic impressions, including Henry Busse, Harry James, Kay Kyser, Fred Waring, Horace Heidt, the Dorseys and others, leaving to resounding applause.

Bob Williams, doubling from the Palmer House, drew plenty of laughs trying to put his contrary dog through some tricks which never materialize. Sells the act expertly and chalks up a hit.

The King Sisters harmonize on such tunes as 'Why Don't You Do Right?' 'As Time Goes By,' 'Keep Smiling' and 'I Said No' in their usual fashion to big response. Then they step to side of stage to sing 'The Rosary' as curtains part to reveal a lighted church window as the chorus comes on carrying lighted candles. A sock finale. *Morg.*

GAYETY, MONTREAL

Montreal, April 26.

Ginger Healy, Joe Freed & George Rose, Louise Shannon, Brown & Lee with Lila McGee, Wynne Twins, Boo Lavon, Bill Kennedy, Cleve & Keller, Al Gilbert Line (15), Howard Orch (9).

Anniversary week at this theatre currently commemorates year of vaudeville, after many years of vaudeless entertainment in this city. Teeing off in hottest summer in years and followed by coldest winter of the century, it overcame these handicaps and from all indications looks here to stay.

Current show is much above average with several acts having to beg off after prolonged applause. Comedians Joe Freed and George Rose in particular were solid with their smart patter and cleverly built up scenes. Louise Shannon also rates a bow for a snappy tap that went over big.

Brown and Lee, foiled by Lila McGee, were the first of the acts to stop the show. In Indian makeup, they have a bright line of patter and a knockabout routine which wowed the crowd, but their payoff was a turn with soft shoe dancing, singing and clever gags. Wynne Twins, a big guy and a midget, had the fans whistling and stomping. It's the kind of act the payees here like.

Ginger Healy, attractive redhead who sings acceptably and dances above level of average tease acts, also has what is needed to put her across. Boo Lavon does a half male, half gal act that won a big hand. Cleve and Keller, xylophonists, have a snappy act which garnered them a begoff finish. Bill Kennedy sings and doubles in comedy turns.

The Al Gilbert Line, all eye-fillers, are improving all the time in their routine steps and their wardrobes are neatly varied and rich in appearance. The Len Howard orch is amply adequate to all calls. Capacity house at opening matinee. *Lane.*

EARLE, WASH.

Washington, April 24.

Mario & Floria, Gene Marvey, Roxyettes, Jo Lombardi's House Orch; 'Edge of Darkness' (WB).

Harry Anger has 36 minutes to fill on the stage, and he makes every second count. Show opens with an Irving Berlin album. All the top numbers have been grouped with Lombardi's band doing justice to the tunefulness. Trailers part for 'Easter Parade,' with the Roxyettes emerging from a Gay 90's millinery shop in sky pieces of the period. They intro Gene Marvey, heard here recently at Constitution Hall as a Sigmund Romberg soloist.

Marvey gets nothing on 'Black Magic,' not suited to his voice, but in going into some of the George Gershwin romantics he had the girls audibly sighing. Then 'Loch Lomond,' which is perfect for his baritone, followed by 'Pretty Girl Is Like a Melody,' aided by the Roxyettes, who parade the aisle in fluffy gowns and get the spotlights.. Heavy applause and could have stayed longer.

Mario and Florio use the full stage. They're a corking dancing team, with the girl as fluffy as a feather in the twirls and swings. They work hard and wound up with 'Turkey Trot' in the original and swing version. Roxyettes on again in costumes reminiscent of Easter lilies, with an appropriate dignified dance. For lighting, color and movement this show is tip-top. *Arke.*

APOLLO, N. Y.

Earl Hines Orch (17), Sarah Vaughn, Spick & Span, Bill Bailey, Billy Ekstein, Jim More, Vivian Harris, George Wiltshire; 'Stand by All Networks' (Col).

This week's bill clicks solidly with top orch, song and dance talent. Especially standout are the Earl Hines aggregation, Sarah Vaughn, Bill Bailey and Billy Ekstein.

Hines keeps to the background but his combo is way up front with its deft arrangements of 'Easter Parade,' 'Old Mill Stream' and first-rate accompaniments. Miss Vaughn, who also doubles as orch pianist, gets the benefit of this top support in her sock deliveries of 'Soldier Boy,' 'Here I Go Again' and 'Baby, Baby, Baby' that are soft and soothing. Ekstein, whose voice is as smooth as his appearance, maintains the high vocal standards with 'Brazil,' 'As Time Goes By,' and 'Black Magic.'

The dance department is all Bailey's. Latter, who appears in 'Cabin in the Sky,' filmusical, demonstrates his Hollywood rating with first class hoofing. Tops is his impersonation of Bill Robinson. He also has an amusing line of patter. Spick and Span, boy and gal tap team work hard but fail to get results.

Comedians Jim More, Vivian Harris and George Wiltshire garner plenty laughs with their takeoff on 'Little Red Riding Hood.' Biz excellent for Friday (23) dinner show.

CAPITOL, WASH.

Washington, April 22.

Dave Elman's Hobby Lobby with Howard Klein, Francis Abella, Shirley Wayne, Ken Whitmer, Glenn Camp, Art Brown, Sam Jack Kaufman's Orch, Lynn Allison, Rhythm Rockets, 'Moon Is Down' (20th).

This is the best show Gene Ford has assembled in a long time. It's far off the beaten path, with acts brand new to F street. Applause Thursday night was terrific. Show opens with a George Gershwin medley, using full-stage resources, couple of fine voices, dancer and Rockets. Fague Sprigman and Lynn Allison carry the vocals, which include 'Embraceable You,' 'Of Thee I Sing' 'Lady Be Good' and winding up with a Springman-Allison duet, 'Bess, You Is My Woman.' 'Rhapsody in Blue' used Burrus Williams for piano solo, with Mimi Kellerman and Rockets transposing it into lyrical movement. Classy overtures won loud salvos.

Dave Elman's Hobby Lobby is different. Impresario m.c.'s without great polish, but his acts are all good. Ken Whitmer proves a corking one-man band. Francis Abella introduces a parrot which not only talks to cue, but actually does imitations. The Filipino has his pet bird exceptionally trained. Shirley Wayne offers the grotesque violin playing featured in 'Hellzapoppin.' Glenn Camp intros piano-playing dog, who thumps out the notes of 'Home, Sweet, Home,' then leads blind canine off by a leash. Elman builds this up for emotional wallop by asking applause be restrained until dog leaves stage. Dude Kimball panics the house with musical instruments made out of plumbing supplies. With Art Brown's Easter songolog this 55 minutes registered as A1 entertainment, worth all the applause it received. *Arke.*

ROXY, N. Y.

Tommy Tucker Orch (15) with Don Brown, Amy Arnell, Kerwin Somerville; Marty May, Victor Borge, Roxyettes, Roxy Orchestra directed by Paul Ash; 'Hello, Frisco, Hello' (20th).

With certain deletions and insertions this show is a holdover from the previous four weeks, with 'Hello, Frisco.' Tommy Tucker's orchestra replaced Chico Marx's (Marx couldn't stay due to prior commitments), and Victor Borge was added. Latter completed a stay at the Capitol, N. Y., April 15 and a week later opened here on a contract that predated the Cap's, but fact that Borge is signed to Metro for films and they wanted him at the Cap first induced the Roxy to let him go and take him for this one week. Jimmy Dorsey opens today (Wednesday).

Perhaps the outstanding feature of this show is the abrupt switch in styles by Tommy Tucker's orchestra. Formerly a sweet band, the leader is placing emphasis here on 'beat' music and it's not becoming, and probably disconcerting to fans. Certain amount of jump stuff is fine for any combination addicted to sweet stuff, but no sugary band has ever successfully made itself over into a jump combo, and Tucker is making a mistake in brushing off what his band has become identified with, especially in such a showcase as the Roxy. Band itself—five brass, five sax, four rhythm—is decidedly improved.

Opening with a brief, untitled rhythm melody, Tucker then brings on Don Brown, baritone, a good-looking boy with a greatly improved voice and nice style. He does 'It Can't Be Wrong' and 'As Time Goes By,' both with too-loud backgrounding. Later in the show he brings on Amy Arnell, a singer whose vocal reputation is based on a song ('World on Fire') rather than ability and she does the lone entry ('Papa's in Bed With His Britches On') which spotlights Tucker's past. Miss Arnell also does 'Johnny Zero.' Only in one brief spot does Tucker use the Voices Three, etc.

Remainder of the bill insofar as Tucker is concerned is 'Blue Skies,' during which the drummer is spotlighted in one of the silliest burlesques of a hot-drum break ever staged.

Marty May's the m.c., a holdover. He offers some pretty worn gags, for which he politely apologizes, but on the whole the audience goes for him solidly, particularly for imitations of a 'belching baritone' and a balloon-breasted prima donna.

Borge is also successful with his 'phonetic punctuation' routine and the piano bits. It's virtually the same act done at the Capitol, with the exception of brief bits of business, and audience reaction is strong.

Production accompanying the acts is, of course, chopped up by the acts pulled out. What transpires, however, is the usual Roxy brand of color and taste. Opening number and a prolog to the film are particularly agreeable. In this bit Kerwin Sommerville, Tucker's sax-singer, gets t quick break.

Biz good. *Wood.*

TOWER, K. C.

Kansas City, April 23.

Cyril Smith, The Elgins (5), Ada Lynne, the Rhythmettes (3), Donna Snoddy, Tower Orch with Jack Park & Marilyn Ballinger; 'How's About It?' (U) and 'He Hired the Boss' (20th).

Comedy highlights this week's 40-minute stage show of four standard acts, plus the 'Discovery Night' winner and house orch with featured vocalist. Biz over the weekend was up.

Show opens on a seasonal note as orch segues from introductory theme theme into medley of 'Easter Parade' and 'When You Wore a Tulip.' Marilyn Ballinger, pretty brunette warbler, takes the vocals both straight and swing. The girl is working up a nice following with her songs.

Cyril Smith, on later in his own act, takes over as m.c. First on are the Three Rhythmettes in a tap routine. Second spot goes to Ada Lynne, nice blonde, who begins, with a medley of 'Over There,' 'Good Bye, Broadway' and 'Yankee Doodle Dandy' in a fair soprano voice. Next she does a series of imitations of screen and radio stars, one of Martha Raye being her best. Closes with comedy bit about origins of pop dance styles. Off after three bows.

Following nice acrobatic routine by Donna Snoddy, six-year-old 'Discovery Night' winner, Smith gives out with an impression of how little things can start big fights in an English taproom. While the skit may be a little too Continental for many vaude patrons, Smith succeeds in getting a lot of laughs with it. His finale is his 'Old Sow Song.' Participation by the audience in the last chorus helps to send Smith off with a nice hand.

Closing spot finds the Four Elgins throwing hats and juggling Indian clubs. Their hat throwing is neatly done, but their juggling is outstanding, particularly when three of them feed the fourth from three angles. Their cross-fire also is expertly done. The house thought it was tops.

Earl.

STATE, N. Y.

Benny Rubin, Diosa Costello, 3 Novak Sisters, Hit Paraders (Herman Hupfeld, Kay Toomey, Walter Kent, Ruth Lowe), Carolyn Marsh, Adrian Rollini Trio, Stepin Fetchit; 'Reunion in France' (M-G).

Paced by Benny Rubin and Diosa Costello, current stage layout at the State makes, for the most part, an engaging 70-minuter. It could have been cut an additional 10 minutes to provide a swifter pace but even as it stands it's well-balanced, above-average for this ace Loew spot.

The bill's held together neatly by Rubin as m.c., the dialect comedian also clicking in the next-to-closing slot with an assortment of stories, songs and a tap interval that won him plenty of plaudits. The comedian, who stepped into the State from a brief engagement at the Greenwich Village Inn, could use fresher material for his dialect stories, but he can still sell them for a maximum of laughs. He's a natural for the State audiences.

Miss Costello, the Puerto Rican who can bump with the best of them, was the outstanding click of the show when caught Thursday night (22). She's still working herself up into a frenzy and is demonstrating more lung power than ever. The combination provides satisfactory results. For an encore bit, she puts the Spanish-garbed Rubin through the conga paces for a sock laugh-getter to close the show.

The three Novak Sisters open the bill with an acro-comedy routine which registered stoutly. They're followed by The Hit Paraders (New Acts). Quartet of songwriters dishes out the 'Then I Wrote...' routine that won palm-patter when identifying themselves with their pop tunes, but the numbers themselves could have been sold to more sock response. Herman Hupfeld, who wrote 'As Time Goes By,' and Walter Kent, composer of 'White Cliffs of Dover,' are chiefly responsible for the stanza's punch, with Kay Toomey and Ruth Lowe, who wrote 'Johnny Doughboy' and 'I'll Never Smile Again,' respectively, falling short on the vocal end. Act features radio songstress Carolyn Marsh, who puts across Hupfeld's 'Time Goes By' and also scores on 'Black Magic' and 'Just One of Those Things,' which none of the quartet authored.

The Adrian Rollini Trio, composed of xylophone, bass and guitar, makes for a pleasing combo, with their swing arrangement of 'Dark Eyes' and a boogie-woogie encore particularly good for solid audience response.

Stepin Fetchit rounds out the bill, leaving a totally negative impression with his lazy man turn, which is virtually bereft of any laugh material.

Biz good at last show. *Rose.*

OLYMPIA, MIAMI

Miami, April 21.

Allan Jones, Chester Dolphin & Co., Jeannette Garrette, DeCastro Dancers, Jackie Green, Walter Witko Orch; 'Happy Go Lucky' (Par).

Topping a good bill of entertainment this week at the Olympia is one of Miami's favorites, Allan Jones, and he was received with all the audience had. He didn't let them down but simply and easily poured on his charm and gave the natives a thrill.

Second to Jones in the reception by the crowd is Chester Dolphin and Co., a juggling and balancing act. By injecting good humor and clever work into the act it clicks high.

The six DeCastro Dancers present the usual run of ballroom and adagio dancing. The three males and three females could have eliminated their audience-participation Conga line, which wouldn't be missed.

Jeannette Garrette, local nitery tap dancer, puts on a good performance, which is enhanced by her personality.

Jackie Green puts himself safely over with impersonations and rather ancient jokes. He works hard and regardless of his material got generous audience response.

Harry Reser resigned over a salary dispute just before the new show went on and a hurry call was sounded for Walter Witko, who whipped together a band that under the circumstances did a creditable job. Rough in spots but with every chance of working out smoothly.

Biz excellent. *Laur.*

RKO, BOSTON

Boston, April 22.

Chico Marx Orch (13); Toy & Wing, Frank Gaby; 'It Ain't Hay' (U).

The all but forgotten department of current stage layouts, namely comedy, turns up to the amazement of everybody in the RKO's current bill. It comes late in the show, but it's worth waiting for, and goes a long way to redeeming the steady diet of bands and soporific vocalists.

It starts out conventionally enough. Chico meanders out, gives the band the down beat, and shuffles off into the wings. The band tears through 'Buster's Gang' in a suitably vivid fashion, and then accompanies Kim Kiberly in a couple of vocals, which find favor with the audience. Toy and Wing, more or less introduced by Chico, follow with a pleasing dance routine which includes a jitterbug takeoff, and Mel Torme, a band vocalist who is at least different: in that he refrains from pouring on the treacle, does 'Johnny Zero' and 'Slender, Tender and Tall.'

With band number 'It Ain't Necessarily So,' Chico begins to wake up, and draws laughs with fancy conducting business and his banana-munching routine. Frank Gaby follows up with his balcony heckler and his top-grade ventriloquizing, and by the time he begs off, he's got the show well in hand. Chico follows in his piano stint, and this time he really goes to work. Besides the familiar old keyboard routine, he keeps up a running cross-talk with the audience and the band, and wows them. The finish finds him assisted by one of the boys in the band, who plays the electric guitar and has a neat brand of comedy of his own. They work fine together, and clinch the show to a fare-thee-well.

The Holy Week letdown in biz seemed more than made up by the school vacation, and trade was fine at opening. *Elie.*

HIPP, BALTO

Baltimore, April 24.

Jack Marshall, Radio Aces (3), Howard-Paysee Dancers (4), Bertay Sisters (2), Gautier's Bricklayers, Felice Iula & house orch (12); 'Flight for Freedom' (RKO).

This is a fast moving and entertaining layout. Jack Marshall is the m.c. besides holding down a slot of his own for his mugging and comedy impressions. Handles the show briskly and paces matters skillfully. Opens with Bertay Sisters, duo of acro workers who punch out some good tumbling, balancing and two-high stuff for a fast getaway. Make a perfect spot for the Radio Aces, up early but socko just the same.

Standard trio gives out with smart vocal potpouries covering radio impressions and varied styles of vocal rhythm backed up by well-tried clowning and timing for effect. Lads have what it takes but press too hard. It's hectic, fast and hard from the blowoff with no let up or change of pace. Could make a perfect spot with the interpolation of some slower tempos in their peculiar style of harmonizing which would serve as a smart pace changer and emphasize better the jive to open and close. Drew some healthy response when caught and put entire setup on a good level.

Howard-Paysee Dancers, two boys and two nice appearing femmes, open with smooth ballroom stuff in formal attire and strip down for a concluding sesh of fast stepping highlighted by some energetic jitterbugging which rings the bell solidly and brings on Jack Marshall for his stint.

Gautier's Bricklayers is a natural this week particularly with the juves away from school and a considerable sock for any audience. Smartly cued pooches work with props in a full stage set and pack considerable novelty and appeal. Made a perfect clincher for this layout with biz when caught Saturday (24) a lockout. *Burm.*

ORIENTAL, CHI

Chicago, April 23.

Smith & Dale, Max and His Gang, Sybil Bowen, Wilfred DuBois, Leon Cyphas, Sunny Hudson, George Roche, Frank Milton, Mary Hollen, line (20); 'Journey for Margaret' (M-G).

Production numbers stand out in the 'Bombshells' unit currently on display. These include the opening syncopated wedding number in which Frank Milton sings and Sunny Hudson and George Roche do a good acrobatic tap specialty. A Panama number, colorful and lively, is led by Mary Hollen with songs by Milton and which serve to introduce Sybil Bowen doing a Carmen Miranda impression. A Gladiator drill number and a patriotic finale are also standouts.

Wilfred DuBois, with a dexterous line of juggling that includes a tennis racket and balls routine; disc on an umbrella and the manipulating of several hoops at one time makes an excellent impression and garnered a healthy hand.

Smith and Dale's 'Dr. Kronkheit' sketch drew plenty of laughs but their banker skit seems a bit drawn out and many laughs were lost in its execution at the show caught.

Sybil Bowen makes her entrance at the end of the Panama number with the Miranda number and then goes into one for the balance of her caricature impressions of a Swedish prima donna, a nurse, Bea Lillie and Mrs. Roosevelt, leaving to heavy applause.

Before the Gladiator drill number Sunny Hudson proves herself an ace control dancer for generous plaudits.

Max and His Gang were an easy click with acrobatics and canine capers. The dogs are well trained and Max contributes several acro tricks and a fine soft shoe routine to excellent results.

Leon Cyphas, colored dancer, was a hit in the next to shut spot with socko hoofing. *Morg.*

MICHIGAN, DETROIT

Detroit, April 23.

Johnny Long Orch (14), with Beatrice Kay, Carr Brothers, Tim Herbert, Gene Williams, Marilyn Day, Phil Brestoff House Orch, with Shirley Anderson; 'Reunion in France' (M-G).

Again using its infrequent vaudeville with canny judgment, the Michigan has spotted in a holiday bill which can trap both the younger hep trade and the nostalgic old-timer who doesn't mind the Gay 90's corned. Long's band, with nifty arrangements and a nice balance, takes care of the younger fry while Miss Kay does the trick of dusting off yesterday with a gusto that socks home with both factions in the audience.

Long gets his band off to plenty of attention from his familiar theme song, 'Sigma Nu,' through a slick novelty arrangement of 'Black Magic,' into his own spot where his violin is featured in a sock rhythmic arrangement of 'Mighty Lak a Rose' and out with plenty of jive on 'One O'Clock Jump' in which Cliff Leeman, on the drums, and Junie May, at the piano, slice plenty of attention.

Gene Williams baritones a deft 'Blue Skies' while Miss Day, a lively brunet, taking the place of the regular singer, Helen Young, is all over the numbers in 'Rosie the Riveter' and 'You Made Me Love You,' especially scoring with the jitterbug trade.

Miss Kay, who has made several appearances at the Bowery nitery here, hasn't worn out her welcome, going over big with her broad interpretations of 'I Don't Care,' 'The Curse of an Aching Heart,' 'The Band Played On,' 'Tisket-a-Tasket' and for an encore 'Take Me Out to the Ball Game.' Carr Brothers give the bill plenty extra with their merry hand-balancing turn, and Tim Herbert (Herman Timberg, Jr.) clicks with his imitations of a ballroom dance team and jitterbugs.

Show rates the good attention it is getting, with Brestoff's orchestra taking care of the holiday note with a blend of classical and popular Easter songs as Shirley Anderson threads in the vocals. *Pool.*

EMBASSY, N. Y.

(NEWSREELS)

An excellent roundup of the British and American campaigns against Rommel in Tunisia highlights this week's varied and interesting bill of news matter on display here. In addition to action material, the cameras have lensed Eisenhower, Montgomery, Giraud and other leaders in the battle for Tunisia. Tacked to the collection of clips is one picturing Army men enjoying a swim in an ancient pool and another where church services are conducted near old Roman ruins.

On another front effective shots have been obtained of capture of a village by the Russians and strafing of the enemy at close enough range so that onlookers can almost see men felled by bullets. From England come first pictures of a bombing raid on northwestern Germany by American flying fortresses, with fliers reporting on their mission after returning to their British base. Shots of the actual bombing are not so exciting, however, being taken at great height. This is also true of some of the scenes of bombing in Tunisia.

A portion of President Roosevelt's tour of Army camps and bases is covered, but there was nothing on his visit to Mexico last week. F. D. R. also appears in a clip covering dedication of a shrine to Thomas Jefferson.

Balance of the show is of a routine nature, bearing mostly on the war directly and indirectly. Conspicuous by its absence of late, at least one sports item has found its way on the bill here. It's the races at Jamaica, L. I., and the running of the historic Wood Memorial.

Absenteeism is the topic selected this week by Carey Longmire, weekly Embassy commentator feature. He has Senators Truman and Burton with him this week as interviewing subjects. They are members of the special senate committee investigating absenteeism. H. V. Kaltenborn, answering questions each week that have been submitted by patrons, discusses Mexico's army and the prospect of jobs for soldiers after the war.

A March of Time release, 'America's Food Crisis' (20th), fills out. *Char.*

'42 PROFITS TOPS FOR WESTERN MASS. CHAIN

Springfield, Mass., April 27.

The best year in the history of Western Massachusetts Theatre, Inc., was recorded in 1942 for the chain, which runs 16 houses in this state and the Paramount in Brattleboro, Vt. Net profit of $97,820 represents a gain of approximately 50% over the 1941 net profit of $65,411.

Gross income from the chain reached $1,870,498 in 1942, compared with $1,672,548 in 1941 and $1,591,584 in 1940.

New Acts

THE HIT PARADERS (5)
Songs
15 Mins.
State, N. Y.

Teaming up of four songsmiths in the pop tune department, with the addition of radio songstress Carolyn Marsh to help sell the tunes, is not the sock act it should have been. The quartet of songwriters, all seated at pianos in an ambitious production number that includes an assortment of backdrops to fit the tempo and mood of the tunes, includes Herman Hupfeld, who spans the gamut of his creations from 'When Yuba Plays Her Tuba Down in Cuba' to 'As Times Goes By'; Kay Toomey, who wrote 'Johnny Doughboy'; Walter Kent, composer of 'White Cliffs of Dover' and 'When the Roses Bloom Again,' and Ruth Lowe, who wrote 'I'll Never Smile Again.'

Hupfeld and Kent, the latter m.c.ing the act, are chiefly responsible for its sock moments, both capable in the vocal department, but the femmes contribute little or nothing except to identify themselves with their songs. The gals make a nice appearance at the pianos, but shouldn't attempt the vocals. Miss Marsh is a distinct asset, putting across Hupfeld's 'As Times Goes By' to big response. That goes, too, for her warbling of 'Black Magic' and 'Just One of Those Things.'

There have been several acts of this type in the past. *Rose.*

DOOLEY WILSON
Singer
12 Mins.
Greenwich Village Inn, N. Y.

Dooley Wilson, socko as 'Sam' in WB's 'Casablanca,' scored an outstanding hit on his initial night club appearance here last Friday (23). Brought in from the Coast, he clicks nicely with a string of some six songs. Although he was a pianist-singer in the picture, Wilson is strictly a songster at the Inn, using his own colored pianist (who probably dubbed for him in the film). The Negro balladist, though a bit nervous for this date, looks like a terrific bet for both niteries and the stage.

'As Time Goes By,' which Wilson did in 'Casablanca,' is naturally the standout in his array of tunes. Audience really ate this up, insisting on a reprise. He also did 'In My Ole Virginia Home,' which Wilson announced he introduced in the legiter, 'Cabin in the Sky.'

Possessing an infectious voice, Wilson depends largely on typical Negro numbers for his buildup to 'Time.' 'Who Done That—Noah,' 'Play It According to Me,' and 'Just Knock on Wood' were clicks. 'Play It According to Me,' a talky song, relates the adventures of a shy colored poker player. Wilson has an expressive face and knows how to use it.

Herman Hupfeld, who authored as 'Time Goes By,' was on hand to congratulate Wilson, with Time mag thinking enough of meeting to photograph it. *Wear.*

PHIL BRITO
Songs
La Martinique, N. Y.

Brito, former vocalist with Al Donahue's orchestra, and later soloist on WLW, Cincinnati, was brought into N. Y. recently by the Blue network to combat Frank Sinatra on CBS (networks have recently been avidly searching out male voices). Brito was booked into this spot for the same reason, opposing Sinatra, who is at the Riobamba, a few blocks away.

Brito has a good voice, one that may eventually bring him into prominence, but right now lacks the needed quality ('personality' is probably the word) to bring him exceptional plaudits.

In the course of five tunes when caught, Brito held a dinner crowd quiet for the first two, but after that interest waned and his final number was unnecessary. Beginning with 'So Nice,' he did 'Can't Be Wrong,' 'Black Magic,' Italian version of 'Sorrento' (an outstanding record with Donahue), and 'Heard That Song.'

It was obvious that Brito was nervous this show (it's first important personal). *Wood.*

GEORGIA GIBBS
Singer
7 Mins.
Cafe Society Downtown, N. Y.

Songstress on Camel's Jimmy Durante-Garry Moore (CBS) Thursday night show is duplicating her radio success with this initial appearance at this nitery. Although scheduled to open several weeks ago, a severe case of bronchitis delayed her debut here.

Georgia Gibbs looks a nitery find, her peculiar style of delivery being accentuated by perfect enunciation.

For her appearance at the first show Friday (23), Miss Gibbs used 'It Had to Be You' to open, encoring with 'Mad About Him Blues,' 'How Deep Is Ocean' and 'Get a Kick Out of You.' All were deftly handled.

Besides her skilled warbling, Miss Gibbs is comely, petite and well-groomed. *Wear.*

DOLORES ANDERSON
Songs
10 Mins.
Casbah, N. Y.

Dolores Anderson is a chestnut brown songstress of the 'Continental' school, although not too Frenchy, opening with 'Bab-Ba-Lu' to self-accomp on the maracas, and running a gamut of songs such as 'More Than You Know' (torcher), a Romany Gypsy song; 'I Want My Mama' (Portuguese excerpt), and Cole Porter's 'Beguine.' She fits neatly into a class boite such as the new Casbah on Central Park South which, incidentally, is now being run by the ex-Rainbow Room's Josef and Francois. The Riley Bros., who are repatriated Americans, longtime domiciled in the Basque Pyrenees sector of France, are the owners. Max Cassvan originally promoted the Rileys to bankroll this Algerian-motifed room, but he is now out.

Show is intime, featuring Miss Anderson, plus Carlos Montoya, with his flamenco guitaring; Johnny Johnson, sans his band, on the novachord, and Don Maya's orchestra.

With some vivid personality, such as what Libby Holman did for Arthur Lesser's La Vie Parisienne, this room could be a really big click, instead of the hit-and-miss proposition as now. As soon as a more defined policy is achieved it should go places. *Abel.*

BMI Factuals

Continued from page 4

black market film, using as a model the British 'Partners in Crime.' 'Partners' is not applicable for American use, or it would be on the screens by now.

Both the Army and Navy have gone in strong for the British anti-gossip films for showings to uniformed men. Most pretentious of these, 'Next of Kin,' is now being exhibited publicly under distribution by Universal.

Many of the British training films have beeen brought here and shown to Army and Navy personnel. For example: 'Ack Ack,' is being handled by the American Women's Volunteer Service; the Navy is using 'Corvettes,' 'H.M.S. Minelayer,' 'Into the Blue,' 'Food Convoy,' 'Steel Goes to Sea'; and others. Army also is using a number.

British have 18 on farming and gardening, several of which deal with the equivalent of the American Victory Garden. While not yet used by any U. S. Government agency, it is expected several will be.

A few, but not many, U. S. factuals are being circulated in Britain, and the British are anxious to get many more, if this country can produce them so as to give the British people a true picture of the impact of war on this country.

British Information Service has nearly 200 of its factuals in this country—nearly all shorts—which are available for use by any American organization. Pix are virtually in 35.

Yvette

Continued from page 1

accompaniment sang everything she could recollect. They even made her sing her signature song. She is thrilled and most happy in her work.'

Yvette, who escaped in the Clipper crash with a slight shaking up and minor bruises, teed off the delayed camp show schedule 'somewhere in England,' with the first show made up of G.I.'s (enlisted men). Performances are being billed as 'Yvette and her G.I. Gang.' She's expected to be joined soon by Grace Drysdale, who, with Gypsy Markoff and Jane Froman was also injured in the crash.

Miss Drysdale is currently in London, but with her foot in a cast. When it's removed she'll team up with Yvette. While Miss Markoff has expressed a desire to start her tour of the offshore bases, it's reported she's undergoing an operation in London for a finger injury which prevents her from playing the accordion she uses in her turn.

Meanwhile, Camp Shows execs have received word that Miss Froman, who sustained a compound fractured leg, has left the Lisbon hospital and will head home soon with her husband, Army Captain Don Ross. Also injured in the crash was Jeanne Lorraine, wife and partner of Rognan. Miss Lorraine is currently on the Coast. Her husband was buried there last week.

"Records at '12 O'clock'!"

"EVERY AMERICAN WILL WANT TO SEE IT..."
—Showmen's Trade Review

"ONE OF THE BEST DRAMAS OF PRE-COMBAT TRAINING."
—Variety

"FAST MOVING, ENGROSSING ACTION, SUSPENSE."
—Boxoffice

"A HEALTHY MONEY-MAKER...A HIT!"
—Hollywood Reporter

ONE OF THE SCREEN'S GREAT AIR-ACTION SHOWS TAKES OFF MAY 8th IN GOLD-BRAID PREMIERE AT FAMOUS HARLINGEN AERIAL GUNNERY SCHOOL

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"Aerial Gunner"

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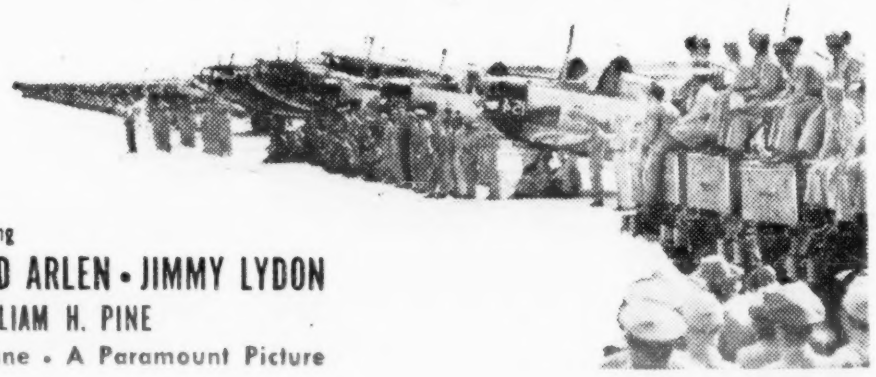


Starring
CHESTER MORRIS • RICHARD ARLEN • JIMMY LYDON
Directed by WILLIAM H. PINE
Screen Play by Maxwell Shane • A Paramount Picture

Some Drive-Ins Reopening Despite K.O. to Biz Due to Gas, Tires, Etc.

Seriously hampered by the war, the fate of drive-in theatres hangs perilously in the balance, with exhibitor-owners as well as distributors regarding the future as extremely gloomy. However, some operators are going ahead to reopen drive-ins and trust for the best. Others are expected to remain closed, while some have already been or are being demolished in the face of war conditions.

Many factors attendant upon war have struck the drive-ins below the belt and forced closings as well as demolition. Among the park-your-car places that have been dismantled is one at Tucson, Ariz. and another at Montgomery, Ala.

Located on the outskirts of cities or along roads, the drive-ins have been particularly hard hit by the tire problem, car conservation and gas rationing. But no less distressing to operators have been dimouts and war savings time on a national basis. As result of moving the clocks up, with daylight lasting until a late hour in the evening, many drive-ins have been unable to get in more than one show per night. As result, some that are still operating have done as low as $10 a night in many cases.

Loss of Kids

The fact that most of the auto-seat theatres have obtained the majority of their trade from the youthful element who have found them ideal necking spots, is also reacting against them. Kids have given up their jalopies and gone off to war or defense work, thus are lost as potential customers. Additionally, where the folks have a car they aren't letting the kids tour all over the countryside inthem for pleasure.

While some drive-ins represent large investments and pay fair prices for film, the majority are so-called last runs or buy pictures that are a year or more old. While distributors regret the conditions affecting the drive-ins, with some having as many as around 40 on their books, on the whole the loss is inconsiderable.

There are approximately 100 drive-ins in this country and had it not been for the war, it is believed another 50 would have been opened since Pearl Harbor. While there are numerous theatres of this outdoors type in New England and the midwest, most of them are located in the south since they are able to operate all-year long or the greater portion of the year. The average accommodation is 400 cars. Single bills are the general policy.

There are only two drive-ins served out of the New York-New Jersey exchanges at N. Y. These are one at Union, N. J., whose owner plans reopening shortly to see how things go, and one at Valley Stream, L. I., which is reported unlikely to operate this season.

Phil Smith, who headquarters at Boston, intends to give his drive-ins around the country a whirl this summer but is reported none too optimistic concerning the possibilities. He owns drive-ins in the Boston territory as well as Cleveland, Milwaukee, Detroit, Cincinnati, Kansas City and Indianapolis.

Among drive-ins that have remained open during the winter is one at Burbank, Calif., but reported that the gross there is off 20%. There are eight outdoor accounts serviced by the Dallas exchanges. Of these, three did not operate this winter and may remain permanently closed. In the opinion of one of the Dallas branch managers, it is just a question of time when all have to shutter.

Dixie Outlook

There are two drive-ins in the Atlanta territory which are not expected to reopen. Several in Florida closed down immediately after gas-rationing went into effect, but one at Tampa has returned to operation, playing double bills on three changes weekly. A drive-in at Chattanooga may also reopen.

In the New Orleans territory four drive-ins have operated through the winter, while three locked up, latter being located at Jackson, Miss.; Shreveport and Texarkana, Ark. These houses are part of the Paramount-Richards (Saenger) circuit, which has managed to keep others going at New Orleans, Baton Rouge, La., and Pensacola, Fla., through the winter. An indie drive-in is being operated at Minden, La.

Out of the Charlotte exchanges four drive-ins are sold, the one at Columbus, S. C., being a part of the Wilby-Kincey circuit. Those at Charlotte and Greensboro, N. C., reopened this month after being shuttered during the winter, but no plans are reported for the one at Durham, N. C. Wilby-Kincey has operated their Columbia outdoor house over the winter months.

In the Boston territory, where there's a flock of drive-ins, several did not open last summer and others closed early after a brief season. Outlook there is reported as particularly glum. Seattle exchanges have only one drive-in on their books, located between Seattle and Tacoma. It has not been open this winter, as in the past.

Among scattered gas-buggy theatres that have reopened this spring in the hopes of ekeing out a season are one in Chicago and singletons in Kansas City, Indianapolis, Lima, O., and Strasburg, O.

Rochester Reopening

Rochester, N. Y., April 27.

Paul Wintner, Cleveland, was in and made plans for opening the Drive-in theatre May 1 with Gradon Hodges, manager of the Capitol, returning as manager. Loudspeakers have been rearranged to avoid 'noise nuisance,' which caused residents two miles away to take legal action. Manager Hodges is uncertain about his draft status, having appealed his 1A classification.

Ohio Drive-In Opens

Toledo, April 27.

Drive-In on Route 20, one mile west of Maumee, near Toledo, has opened its current season.

ANOTHER N. S. CHURCH CONVERTED TO PIX

Halifax, N. S., April 27.

This war-congested city, which has seen probably more theatres converted into such from churches than any other community, per inch and person, is due for another picture house replacing an edifice.

Although the buyer and seller have been secretive, indications point to J. W. Godfrey, a local attorney, named as the buyer of the site and ruins of the First Baptist Church, representing Odeon circuit in the buy. He is the local Odeon lawyer and did the buying for Odeon when it bought the local Casino from the R. J. Macadam estate, and that taking it from the Famous Players hookup.

Purchase price for the Baptist church site was not divulged. The location is about one city block from the FPC flagship, the Capitol. The seating capacity for a theatre on the ex-Baptist church property, fire visited recently, would be limited, owing to the lack of ground space. However, it is believed a house seating about 1,000 could be erected.

It is known that Odon has been seeking a central theatre site. The Casino, original deluxe house, is in the north end. It seats about 1,160.

During the past three decades, six churches have been turned into picture theatres in Halifax. Late last year, FPC beat out Odeon for the purchase of the local Orpheus, once a church. FPC also won out recently at St. John, in a battle with Odeon over a fire devastated hotel site, as the location for a new theatre.

Hub Parking Ban Seen Unlikely to Hit Show Biz

Boston, April 27.

The old parking-ban bogie has reared its head in the Hub again.

Under consideration—and likely to go through in one form or another—is a proposal by Capt. James T. Sheehan, in charge of night traffic in the downtown area, that night parking be prohibited in downtown streets and in the Back Bay. This area contains virtually all of the film and legit theatres as well as all the night clubs.

Only trucks and 'necessary' vehicles would be permitted to park after sundown. The 'necessary' does not include taxicabs.

It has been pretty well established by now, though, that the great majority of theatregoers come into town now on the rapid transit, and during the strict driving regulations of the winter, business held up well in all departments.

Old Trouper's Day

Hollywood, April 27.

Fifty years in show business will be celebrated tomorrow (Wed.) by Lionel Barrymore. His start in pictures dates back to 1909 with the old Biograph company.

Another milestone also occurs on the same day—his 65th birthday.

Patron's Conviction Of Usher Beating To Cue Control Moves

Washington, April 27.

Conviction of an Office of Price Administration statistician of assault upon an Ambassador theatre usher is expected to have a salutary effect on those who push motion picture control personnel around.

Richard A. Gilman was convicted after assistant U. S. attorney Ray L. Jenkins showed the attack was unprovoked. Walter W. Wittrock, the usher, testified he was struck on the jaw by the defendant in the crowded lobby of the theatre when he put up the guard rope as Gilman and his wife sought to enter the theatre auditorium. Gilman said he struck the usher because he had shoved his wife. The jury evidently believed the usher. Sentence will be pronounced later.

Washington with steady overflows in the lobby finds theatre men worried over how to handle obstreperous customers. Ushers are absolutely forbidden to place their hands upon any patron so the struggle is unequal. The younger element yield to ordinary theatre discipline but sometimes older people resent being controlled by ushers and, if they are young as most of them are, take a sock at the attendant.

Matter came to a head at RKO-Keith's some years ago when a newspaper executive struck one of the ushers and knocked him cold. Usher was blocking his way to a seat. Later in a civil action the usher recovered judgment and the controversy was settled.

All Washington motion picture managements applauded the conviction which was brought as a test case. They hope that publication of the facts will restrain others from annoying ushers who are merely carrying out house orders.

Fla. Proposes 2 Amus. Tax Bills; 1c and 5c Levies

Tallahassee, Fla., April 27.

Amusement tax bills continue to pour into the state lawmill here. Added to those previously introduced, a bill providing for a flat levy of 5c per ticket to all places where an admission is charged was introduced Thursday (22) by Senator Adams of Blountstown to replace funds lost from the suspension of racing. Exemptions would be made for tickets to dog or horsetracks and Jai Alai which now contribute to the racing fund, and for benefit performances, county fairs and other non-profit enterprises.

A special amusements tax of 1c on each admission to raise money for building farmers' curb markets in every county was proposed in a bill introduced by Rep. Tom Beasley of Walton.

A bill providing for a 10% tax upon admission charges by amusement places, to raise an estimated $650,000 annually for old age pension funds, was introduced in the State Legislature here Tuesday (20) by Representative Andrews of Union. He said it would apply to "all places of amusement, but specifically against theatres"

Lewin Draws Another

Hollywood, April 27.

Albert Lewin, who gave up his assignment as director of 'Madame Curie' as a result of overhead friction at Metro, has been assigned to write and direct a feature, still untitled, on the same lot.

Lewin shoves off for New York this week to look up atmosphere on the story, which Pandro Berman will produce.

Pichel's 'Happy Land'

Hollywood, April 27.

Irving Pichel draws the director chore on 'Happy Land,' early American picture based on MacKinlay Kantor's novel, at 20th-Fox.

Filming is slated for early summer, with Kenneth Macgowan producing.

Twin City Indies Tell RKO's Branson Their 'Grievances'; Also Other Cos.

Minneapolis, April 27.

In event that RKO and other distributors do not recognize the present plight of Twin City independent exhibitors caused by 'unreasonable' sales policies, including percentage and excessive rental demands, they will be forced to find means and methods outside the industry to protect their business, Walter Branson, RKO western sales manager, was told when he met with them here.

Branson had agreed to come here for the conference at the request of the Twin City group which is combating percentage and clearance generally and holding out against the three RKO percentage pictures, 'Hitler's Children,' 'Pride of the Yankees' and 'They Got Me Covered,' particularly. The meeting was held behind closed doors.

There was a hitch at the outset because Branson said he had expected to meet with the newly organized North Central Allied Independent exhibitors, and he took umbrage when the exhibitors said they were present merely as 'individuals.' However, he finally consented to hear their story.

As principal spokesman, Donald Guttman, president of North Central, recited the independents' grievances. Those present said that Branson's reply was 'extremely ambiguous'; that he promised nothing and gave no hope of relief. The RKO sales head was entirely 'noncommital,' according to the boys.

The Twin City group also is waiting to hear from M-G-M, which has been asked to take the lead in obtaining a reversal of the present percentage trend and clearance changes generally and elimination of its own percentage demands for 'Somewhere I'll Find You' and 'Me and My Gal' and its 'open bracket plan.'

It's claimed that the 'large majority' of Twin City independents are still holding out against the three RKO percentage pictures, refusing to buy, and that a considerable number continue to hold off on 'Casablanca,' for which Warners is demanding either percentage of one and a half times the top bracket figure.

Mpls. Tilting

Minneapolis, April 27.

What may be the entering wedge in generally advanced loop admissions was the tilting of the Paramount circuit's Gopher, downtown 'B' first-run house, scale from 28c to 1 p.m. and 30c thereafter to 35c all day, including tax. Other boosts are expected to follow.

Independent neighborhood exhibitors here have been clamoring for just such action. They have been vehement in their arguments that there is insufficient spread between loop first-run admissions and those of their subsequent nabe situations.

The Gopher, in particular, has been a thorn in the independent groups' side because it enjoys a considerable clearance for its pictures over the indie nabe houses charging the same admission.

U Recap.

Continued from page 5

on the certificates, whichever is outstanding.

The merging of Universal Pictures and Universal Corp. into a single company would vastly simplify the corporate structure, an aim for which the management has been striving for several years. As outlined earlier this year, the recap and consolidation would include the retirement of some 8,600 shares of 8% preferred at $110 plus accumulated interest reported as slightly over $68 per share. It also is likely that 20,000 shares of 7% second preferred of Universal Pictures (owned by Universal Corp.) and the elimination of $2,000,000 debt owed by Universal Corp. would be accomplished under the merger.

Significance of setting up a single stock representing Universal is seen in the common share earnings record of Universal Pictures Corp. Starting with the year ending in October, 1939, the first fiscal year when a profit was shown on the common since October, 1931, the common share earnings have increased from $3.48 (that year) to $9.81 in 1941 and about $10 in fiscal year ending in 1942.

GOLDWYN, OTHERS BID FOR UNPUBLISHED BOOK

Samuel Goldwyn and several major studios are reported bidding for the screen rights to 'Spur and the Bridle,' unpublished novel by Martha Albrand, which is set for Saturday Evening Post serialization. Asking price is $75,000. Little, Brown, will publish in book form.

Most important story deal announced last week was '30 Seconds Over Tokyo' to Metro for $100,000, plus an additional percentage. Announcement was held up months, upon Government request, until the full story of the Tokyo bombing could be told. Book is by Capt. Ted Lawson, of General Doolittle's flyers, in collaboration with Bob Considine.

Another Metro buy last week was 'Yesterday's Children,' by Lamar Warwick, for $20,000.

Universal acquired film rights to 'Her Primitive Man,' novel by Dick Hyland.

N. Y. Theatre Engineers Demand $55 Upped to $75

Resisting demands of the theatre engineers for increases in pay and a two week's vacation with salary, metropolitan N. Y. circuits have returned the sample form of contract submitted to them, asking for revisions, including less dough and spread of vacations over a longer period.

Known as Local 30, International Union of Operating Engineers, affiliated with the American Federation of Labor, it is asking $70 a week for 40 hours, with overtime at the rate of time and a half. Under the two-year contract which expired March 31, the rate of pay was $55.

Union is also asking for overtime for relief engineers when they are required to work any time in excess of regular hours, whatever they may be. Also daily working hours of the engineers shall be consecutive under demands made upon the circuits. Instead of providing vacations during July, August and September, employers want to spread them over a longer period.

In discharging an engineer the union wants the theatres to give two weeks' notice, but, if the union does not agree to the discharge, based on reasons given, then the matter will be referred to arbitration. Also, under the contract draft drawn, the union would refer to arbitration any disputes arising under it. Engineers want a contract for only one year, retroactive to March 31 last.

Sawbones in Skirts

Hollywood, April 27.

Femme medico steps out of character to write the part of the Lionel Barrymore series of clinical dramas at Metro under the title, 'Dr. Gillespie's Woman Doctor.'

Author is Dr. Helen Jones, resident physician on the Culver City lot. Picture, to be directed by Willis Goldbeck, calls for a glamorous interne as Dr. Gillespie's assistant.

Wash.'s New Amus. Levies Offset Gas Tax Loss

Seattle, April 27.

Steps are being taken for city council of Seattle and county commissioners of King county, as well as other cities and counties in the state, to levy their own taxes on admissions on amusements, replacing the similar tax collected for years by the state, but relinquished at the last session of the legislature.

This was to permit the cities and counties some new income, as they are hard pressed by declining share of gasoline taxes. Roller rinks, night clubs, danceries, theatres and race tracks are affected. The state tax ends May 1. Cities and counties can then step in and take this money, if they have passed proper ordinances or resolutions. Figured the tax of Seattle thus gained amounted to $421,000 during 1942; the county share is lighter, around $25,000, most from Longacres race track.

The American Way

Hollywood, April 27.

To show the contrasts between American and Nazi educational methods, Edward Dmytryk and Emmet Lavery are making 'America's Children,' a two-reeler, for the Office of War Information.

Dmytryk directed and Lavery scripted 'Hitler's Children' at RKO.

The EARLE Theatre
of Washington, D.C., will be
CLOSED TODAY

★ ★ ★ ★

Its facilities have been turned over to

The National Press Club of Washington

for a special invitation showing to the world press exclusively, of the most momentous motion picture of our times.

WARNER BROS.'

MISSION TO MOSCOW

A record of the confidential dispatches of the State Department, official and personal correspondence and the personal diary of

JOSEPH E. DAVIES

Former Ambassador from the United States to Russia

★ ★ ★ ★

For this presentation to its membership, the National Press Club also has invited ladies and gentlemen of the press from leading cities of the United States and of the free world, so that they may report fully to this nation and to our friends and allies.

★

Showing limited to members of the press. Credentials inspected at the door.

The Earle Theatre will reopen tomorrow at 10:30 a. m. with its regularly scheduled attraction, 'Edge of Darkness'

The Former U. S.
AMBASSADOR JOSEPH E. DAVIES'
"MISSION TO MOSCOW"
starring
WALTER HUSTON • ANN HARDING
with
GEORGE TOBIAS • OSCAR HOMOLKA
GENE LOCKHART • HELMUT DANTINE
Directed by MICHAEL CURTIZ
Screen Play by Howard Koch
From the Book by Joseph E. Davies
Music by Max Steiner

In Quandary On War Pix

Continued from page 3

the good ones will make money and the poorer ones won't—just as with every other type of film. The record to date more or less upholds that viewpoint.

Small Town Reaction

Minneapolis, April 27.

Small town exhibitors, particularly, in this territory are being flooded with customer objections to 'so many war pictures.'

'The present demand is for more escape entertainment,' said Harold Field, owner of one of the larger Iowa independent circuits having houses in many small towns. 'The public seeks relaxation. It wants comedies and musicals. So many of the small-town families, especially in Iowa, Minnesota and the Dakotas, have sons, brothers and sweethearts at the fighting fronts. The National Guard units from these sections were among the first to reach the African front. In one of my small Iowa towns alone there are 100 young men in the armed forces.

'Husbands tell me it breaks up their wives and causes additional fears and worries to see these war pictures which remind of the perils, horrors and hardships. The film create tenseness and emotional stress instead of providing entertainment. They don't mind such war information shorts as those appealing for the saving of fats, etc. But the features and shorts that depict the actual fighting and bring out the horrors are objectionable to a large portion of the small-town feminine public.

'A show will include a war feature along with newsreels containing many war shots, a war information release, a patriotic one or two-reeler, perhaps, and, sometimes, also, a 'March of Time' war subject. It's an overdose of war.

'It isn't that these people aren't patriotic or don't want to be realists. Most are doing their bit, giving their sons, buying war bonds and participating in civilian war activities. They have no chance not to be war-conscious, what with the radio and newspapers, etc., pounding away at them with war news and pleas and what with rationing and shortages. And they are anxious to make a full contribution. But they are not going to the movies to punish themselves by getting more war news and worries. They'll attend for relaxation. They feel that they're entitled to an occasional escape and must have it to keep from going to pieces and they think the movies should provide it.

'If independent exhibitors believed that a steady fare of war pictures actually were helpful to the war effort, they would not complain, I'm sure, even knowing that it hurts the boxoffice. But we know that citizen morale would be bolstered, and, at the same time, business aided, if there were fewer war pictures and more comedies and musicals. Improved morale, of course, means more efficient war effort.'

Busman's Holiday

Phenomenon noted on Broadway in connection with the current discussion in the trade as to relative biz to be expected from war and non-war films is the reaction of servicemen and their gals. It might be expected that the soldiers, sailors and Marines got plenty of war every day in the week and would prefer a bit of escapism during their furloughs.

'Tain't so, however. It's the boy who wants the war film every time, while his mate usually pulls for something less bound to remind her that the guy at her side isn't going to be there forever.

LINDA LEFT BEHIND

Hollywood, April 27.

Sheila Ryan took over the job originally assigned to Linda Darnell in the 20th-Fox musical, 'The Girls He Left Behind.'

Darnell was given an indefinite leave of absence by the studio after her marriage to Sgt. Peverell Marley, ex-Hollywood lenser.

WB KEEPING SHUBERT, PHILLY, DARK PRO TEM

Taken over recently by Warner Bros., the old legit house in Philadelphia, the Shubert, remains closed indefinitely due to inability reportedly to decide on a policy in view of the large number of different runs the circuit has in that key.

Indications are that WB does not want to shift the policy of Keith's, the Karlton or other houses to the Shubert, leaving a last run for the Shubert as the only alternative until something can be worked out.

While the matter of the Shubert is being explored, it was not discussed at the Warner zone managers' meeting at the homeoffice yesterday (Tuesday), which is being attended by Ted Schlanger, Philadelphia operator for Warners, and others.

THEATRE DESTROYED BY FIRE

Detroit, April 27.

Auxiliary firemen of the OCD were unable to save the Frolic, Midland, Mich., from destruction in an early a.m. fire last week. Although the small town's house was destroyed the firemen saved the family of William A. Cassidy living above the theatre.

Max Gordon

Continued from page 1

ber how good those Liberty Bonds looked when stocks were very low.

'I know this is a great country. I know it because I was born in poverty. I went to school free and then went to City College free and then I ran away from college to join a burlesk show. I was free to do that, too.

'I produced all kinds of shows and I produced them without asking anybody's permission. That's what this fight is all about—the right to produce anything, whether in a factory or on a farm, and the right to speak your mind freely.

'If this bond issue is over-subscribed, you will tell the masters of all the totalitarian states that freedom will continue forever in this country. So go to Uncle Sam's boxoffice today and keep on buying the best investment in the world.'

Actors Seek Essential Status

Continued from page 1

deferment for actors between 38 and 45. As one Equity representative pointed out: 'That's not the case at all. But we do feel that the actors who have been deferred and those between 38 and 45 can contribute to the war effort in an important way as show business in general gears itself to a program of wholehearted service to the war effort.'

No Draft-Dodging

That there is no draft-dodging motive behind the contemplated show biz projects was emphasized by the Equity rep, who pointed out that the Four A's has already gone on record opposed to the measure introduced by Rep. Costello, of California, asking that stars be deferred as essential. Rather, it was pointed out, the Four A's through an intelligent application of the resources of its affiliated stage, radio, concert and film talent, can and should take the initiative and lay before the WMC such an impressive program that the Washington officials will be convinced of the necessity of utilizing the deferred morale-soldiers instead of switching them over to agriculture and war industries.

General Conference

Plans were formulated at Saturday's huddle for a general conference to be held within the next two weeks at which all the crafts identified with show biz will sit down and map a large scale program for presentation to the War Department and the War Manpower Commission. All branches of the crafts, including the managerial and talent ends, and embracing every phase of show biz will be included in the conference.

Four A's reps in attendance Saturday were: Screen Actors Guild, Florence Marston, eastern rep; Ralph Bellamy, Fredric March and Dick Powell.

AFRA: Mrs. Emily Holt, national exec secretary; George Heller, Lucille Ball, Anita Grammis, Felix Knight and William Adams, prez.

AGMA: Blanche Witherspoon, exec secretary; Tibbett, Conrad Thibault and Edward Harris.

Equity: Lytell, Walter Greaza, Philip Loeb, Aline MacMahon; Ilka Chase and Alfred Harding.

Chorus Equity: Ruth Richmond, exec secretary; Adele Jerome, Mary Brent and Philip Gordon.

American Guild of Variety Artists: Matt Shelvey, national administration; Dave Fox, N. Y. local director and Billy Glason.

Hebrew Actors Guild: Jean Greenfield, prez; Rubin Guskin, Rosel Pivar and Charles Cohan.

Hungarian Actors & Artists Assn: Tibor Gathay, exec secretary.

Italian Actors Union: Sigmund Goldstein.

Garden Circus

Continued from page 1

as a European circus indicating a one-ringer. Michael Todd was named as interested in the idea, but is reported out.

It may solve the Garden's long-time problem of getting the right type of summer attraction for the big arena, generally dark during the hot months. One difficulty is the absence of an air conditioning plant. Such a system was supposed to have been installed a year or more ago, but its effectiveness has yet to be demonstrated. Boxing shows have been put on at the Garden during summer, but usually to a small number of fans, other regulars unable to stand the oven-like interior. A monster ballroom idea promoted two summers ago by Monte Proser was a costly flop. Garden now claims it can maintain a temperature of 70 degrees.

Report that the Army contemplates taking possession of the Garden is stated to be incorrect. Understood there is a proposal to stage the Army's outdoor combat exhibition there early in the fall. Show was seen in a number of baseball parks last year, but New York was skipped because of the dimout.

William Morris Agency

Presents

BENNY RUBIN

APR. 21 — Just Closed Successful Engagement At Greenwich Village Inn, New York

APR. 22 — Currently, LOEW'S STATE, N. Y.

APR. 30 — QUICKEST Return Engagement, Greenwich Village Inn, New York

THE NEXT OF KIN

Publicized every day in newspaper and on radio—headed by an enthusiastic endorsement from Walter Winchell, who recommended it to his millions of radio listeners and to his millions of readers.

THE TREMENDOUS PUBLICITY
PROVES THAT ITS SUBJECT MA
IT'S THE FIRST GREAT WAR PICT
BEHIND THE LINES AS WELL AS
...SHOWS HOW HITLER TRIES

* *Names on request*

is hot news

More than forty leading radio commentators* on coast to coast network have urged millions of listeners to see "The Next of Kin"

CITY ON THE NEXT OF KIN

MATTER IS FRONT PAGE NEWS.

PICTURE SHOWING THE BATTLE

AS THE BATTLE IN THE LINES

IES TO GET OUR SECRETS.

UNIVERSAL PICTURES

Pitch In! Help Uncle Sam get that 13 Billion! Sell more War Bonds in April.

Literati

May 10, a Day of Infamy

Monday, May 10, has been set as the red-letter day by the Council of Books in Wartime to observe the 10th anniversary of the Nazis' attempt to destroy democratic culture in Germany. On May 10, 1933, bonfires in the Third Reich were fed the works of such anti-Nazis as Thomas Mann, Dr. Albert Einstein, among many others.

Plans now lined up call for ceremonies at the New York Public Library, where the flag will be lowered to half mast for a brief period. Mayor LaGuardia, Admiral Harry Yarnell, U.S.N. retired and a number of authors banned in the Third Reich are scheduled to speak. Lowering the flag will probably be duplicated by libraries all over the country.

Radio programs are also lined up. NBC will re-broadcast poem by the late Stephen Vincent Benet, 'They Burned the Books,' on May 8, at 7 p.m. E.W.T., with Paul Muni tentatively slated to read it. Raymond Gram Swing will do one of his few repeat broadcasts, when he makes the same talk he made last year. Elmer Davis will mention it in his weekly broadcast on May 7, and Bennett Cerf will mark the date on his WQXR 'Books Are Bullets' program with interviews with Sinclair Lewis and Eve Curie, both of whom had their books burned by the Nazis.

Bookstores all over the country are also being asked to commemorate the date, with special shelves displaying the banned books, special posters and streamers in their windows making note of the date. Book-of-the-Month Club syndicate column, 'Reading and Writing,' and cartoon panel, 'Ex Libris,' going to some 2,000 papers in all, will also carry mention of the date, as well as the canned radio script sent out by the BOMC to 600 radio stations.

Winchell's Brusheroo to Walker

Broadwayites were searching for the angle last week behind the four columns given to Danton Walker, N. Y. News columnist, by Time mag, which is notorious for skimping on space.

Luce journal found newsworthy the fact that Broadway columnists were no longer concentrating on boudoir trivia, but were now doing their peeping through keyholes in Washington, London and Chungking. To which Walter Winchell, in a brushoff crack Sunday (25), remarked: 'Time says since the war started Broadway columnists have devoted more space to world affairs. Time apparently means Broadway colyum imitators—because this colyum widened its horizon long before the war—as Time pointed out in its piece about us 'five years ago.'

Winchell's 'imitator' squawk was an echo of a remark by Time itself that Walker cribs from other publications, not the least of which is 'Variety,' but not credited by Walker in his weekly rewriting. His usual alibi is that he didn't see it in 'Variety,' but got it from another source.

Time states that Walker considers his greatest triumphs are his column's predictions, but fails to mention that he rates as an equal triumph his ability to rhumba, of which he makes quite a fetish. Of six 'predictions' listed by Time, one has come to pass and five have since been proved untrue. One is a crack that Willkie will succeed Hays as film 'czar.'

Films Want H. Allen Smith

H. Allen Smith, author of 'Low Man on a Totem Pole, and 'Life in a Putty Knife Factory, went to the Coast primarily to do articles on Roy Rogers for Life and James Cagney for Satevepost, but meantime Sam Goldwyn and Buddy DeSylva (Paramount production head), both are dickering to keep him anchored at their respective studios.

Plenty of Shangri-La

Clean scoop of the Tokyo raid that Random House, King Features and Metro thought they had acquired by purchasing Capt. Ted Lawson's story, '30 Seconds Over Tokyo' some months ago, has proved anything but that. Other eyewitness stories on the feat have begun to appear on all sides.

NEA, the Scripps-Howard feature service, Monday (26) carried a story by Capt. Harold F. Watson, who also partook in the raid. International News Service the same day began a serial, 'Shangri-La Diary,' by Richard Tregaskis (author of 'Guadalcanal Diary') on the flight. Tregaskis accompanied the task force, of which the aircraft carrier Hornet was a part. The News also started a series on the raid by eyewitnesses.

Random House is rushing out Lawson's book, while the Hearst syndicate will service it to newspapers and Metro paid $100,000 for the film rights.

This Year's Headliners

Notices have gone out to newspapers, news bureaus, picture syndicates and newsreels inviting recommendations for headliners' awards for the year's 'bests' in each field. Presentations will be made at the annual Headliners' Frolic of the Press Club of Atlantic City, set for this year for the week-end of June 5-6.

Award committee, to select the winners, will meet in New York on May 22. Frolic program, in Atlantic City, will be somewhat curtailed this year because of the war, but annual award dinner will be held as usual, preceded by the customary afternoon party for visiting newsmen. Hackney's, on the Boardwalk, will be the scene of the dinner.

All arrangements under the direction of Mal Dodson, prez of the Press Club.

Jack Lait On the Mend

Jack Lait, editor of the N. Y. Daily Mirror, has been laid up over two weeks as a result of a fractured rib. Injury was sustained in a fall at home. He's now virtually mended and figures to be back at his desk this week.

His son, George Lait, is reported en route from North Africa, where he had been covering the British 8th Army's pursuit of Rommel, to London to report the coming invasion of Europe, if and when, for International News Service. Another son of Lait's, Jack, Jr., is currently east doing special scripts for the film unit of the Army headquartered in Astoria, L. I.

Cincy Enquirer's Shakeup

Several staff changes on The Enquirer, Cincinnati's only morning and Sunday paper, were announced April 18 by William F. Wiley, publisher, a week after John W. LaRue resigned as managing editor.

Everett M. Boyd moved up from telegraph editor to m.e. Lee Evans heads the sheet's N. Y. bureau and is succeeded as city editor by Kenneth Doris, former assistant city editor and with the paper 26 years. Ollie M. James, editorial writer, advanced to assistant managing editor. Donald C. Heck, a 25-year staffer, became night city editor. The late J. C. 'Jap' Muma was predecessor to Evans in the N. Y. spot.

Steinbeck's War Coverage

John Steinbeck is set to go abroad as a war correspondent, if he hasn't done so already.

Novelist-playwright will work for the N. Y. Herald Tribune Syndicate, doing a daily story. Actually, he will not serve as a war correspondent, leaving the fighting coverage to those already at it. Wants to do personalized stories of the boys behind the lines and at the base headquarters, and hence his desire to cross on a big transport, if possible.

Steinbeck remarried recently, in New Orleans. Bride stays home, of course.

Jessel's Encore

George Jessel is preparing a second book to follow publication of his 'So Help Me,' which is due to hit the stalls May 3.

New one, which he facetiously terms a 'posthumous book,' will be labeled 'Hollywood History.'

Costly Mistake

Because the author's name was misspelled on the cover, the first few thousand copies of Larry Lesueur's book on Russia, '12 Months That Changed the World,' have had to be recalled by the publisher, Alfred Knopf. The name was spelled LeSueur, one of several ways it is frequently misspelled.

The book, which deal's with Lesueur's experiences as CBS correspondent in Moscow during and after the Nazi siege of the city, is due for publication early this summer.

Latins Due for U. S. Tour

Following up the current visit to the United States by a group of prominent Argentine journalists, the National Press Club and Coordinator of Inter-American Affairs have invited newsmen from Chile, Paraguay and Cuba to tour the country as guests.

They are expected to reach Miami this week to begin the trip to American cities and war plants.

CHATTER

The Bennett Cerfs to Hollywood Beach, Fla., for a quickie Easter vacation.

Erskine Johnson, Hollywood columnist and air gossiper, renewed for two years by NEA.

MacKinlay Cantor, novelist, shoving off for London as special correspondent for Satevepost.

George DeZayas stationed permanently in Hollywood as writer and photographer for Colliers.

Joan Bennett's book on wartime glamour, 'How to Be Attractive,' is being published by Albert Knopf.

Joseph P. Kennedy's daughter, Katherine, 23, quitting the Washington Times-Star for a Red Cross job in North Africa.

Joe Allen has transferred to Appleton-Century editorial dept., and F. Sherman Baker is now sales promotion manager.

Fawcett has named Gene Fornshell promotion director of the organization. He is a former editorial associate of Fawcett Publications.

Frank L. Taylor, formerly Seattle Star, appointed publisher of Milwaukee Sentinel (Hearst), succeeding Henry H. Fris, who has been seriously ill for several months.

Vincent Flaherty, sports columnist of Washington Times-Herald, and Evie Roberts, New Deal glamour girl and wife of Chip Roberts, industrialist, are collaborating on a book about Washington.

Elmer Davis' 'Giant Killer,' first published by John Day in 1928, is being reissued as the next selection of the Readers' Club. New edition carries an introduction by Sinclair Lewis and foreward by the OWI chief.

Isak Dinesen's 'Winter Tales' and David Pilgrim's 'Combined Operations' chosen as June selections of Book-of-the-Month Club. It's Miss Dinesen's third book club selection ('Seven Gothic Tales,' 'Out of Africa').

Maurice Dekobra's 'La Madone a Hollywood,' sequel to his 'Madonna of the Sleeping Cars,' is a film capital novel, breezily continuing the adventures of Lady Diana Wynham. Didier publishes in N. Y., 350 pages in French ($1.50).

Kelly Poore, Washington Post copy girl, becomes the new radio editor and assistant dramatic critic of the paper. She will write under the pen name of Marjorie Kelly. Takes the place of Ernest Schier, recently called to the U. S. Army.

Two more magazines have been denied mailing privileges by Postmaster-General Frank C. Walker on grounds of obscenity. They are Best Love Magazine, bi-monthly, published in Chicago by the Western Fiction Publishing Co., Inc., and Dan Turner's Hollywood Detective, also published in Chi by the Trojan Publishing Co.

Lee Simonson, whose autobiographical 'Part of a Lifetime,' will be published this fall by Duell, Sloan & Pearce, will have an exhibit of drawings of his stage designs at William and Mary College, Williamsburg, Vir., beginning April 25. These drawings, eight of them in full color, will be included in the book which is scheduled for publication in September.

Robert Nathan's ballad, 'Dunkirk,' has been set to music by Walter Damrosch and, with Dr. Damrosch conducting, will be broadcast as a feature of an all-English program played by the NBC Symphony over the Blue Network May 2. Dr. Frank Black, the regular conductor of the Symphony, will be at the piano; Thomas Thomas the baritone soloist; and there will be a male chorus of 12.

LITERATI OBITS

Horace Green, 72, of the editorial staff of The American Weekly and a former member of the Paris staff of the N. Y. World, died April 20 in N. Y.

Charles R. Bacon, 82, for 40 years New Jersey legislative correspondent for the Philadelphia Record and publicity agent for the N. J. State Republican Committee, died April 19 in Burlington, N. J.

E. P. O'Donnell, 48, author of 'Green Margins' and 'The Great Big Doorstep,' died April 19 in New Orleans.

Mrs. Lucy Jeanne Price, 52, editor of the East Los Angeles Gazette, April 20 in Los Angeles.

Philip Cowen, 89, one of the founders of The American Hebrew and for 27 years its managing editor, died in New Rochelle, N. Y., April 20.

Reuben Granowsky, 72, Yiddish writer of books on Palestine, humorous works, biographies and contributor to Jewish publications, died in New York April 22.

George Blaisdell, 75, pioneer trade paper editor and film reviewer, died April 20 in Hollywood following a heart attack.

William A. Countryman, 90, former city editor of the New Haven Register and at one time editor-in-chief of the defunct Hartford Post, died April 24 in Hartford, Conn.

Louis D. Gibbs, 73, former correspondent for the Boston Transcript and the Springfield Republican, died in Newton, Mass., April 23.

Pedro (Pete) Llanuza, sketch artist and cartoonist formerly with the N. Y. World-Telegram, and his wife, were killed early this month in a Chicago motor car accident. He sketched the caricature of Jimmy Durante, used by the comedian as a trade mark, which appears weekly in the legit section of 'Variety.'

Philip Reilly, 75, retired founder and editor of the Free Press, Oakland, Calif, political sheet, died there April 23.

Frank H. Ladendorf, 82, pioneer American cartoonist, died April 26 in Syracuse, N. Y.

George A. Sheard, 70, editor of the Fennville Herald, Mich., died April 25 in Holland, Mich.

Inside Stuff—Pictures

Donald O'Connor, 17, whom Universal is grooming as 'a positive star'—he gets stellar billing in the forthcoming 'Mr. Big,' after his click in 'When Johnny Comes Marching Home' and 'It Comes Up Love'—is one of those born-in-the-trunk kids. A member of the old-time vaudeville O'Connor Family (4), a 'Variety' New Act review of the turn, caught at the RKO Jefferson, N. Y., Nov. 27, 1929, says in part:

Mom and Pop, in the act with their two gifted boys. Lads alone can carry act, since they do most of the work as it is.

One, doing comedy, ought to be heard from before long. Besides being a natural comedian, knowing most all the tricks, he's one of the cleverest juve hoofers seen about in some time. Has a way of putting himself across and selling material that's more than reassuring. Lad's brother runs him fast race for dancing honors, both being agile steppers with plenty of speed and original stuff. From indications, lads are acrobats of sorts, father, whose chief work is a few smoothly executed bits in this line, being an acrobat himself rather than singer or dancer.

Mother, who plays the piano three-quarters of the running time, steps before curtain in 'one' to top some of her boys' singles with a clog which is announced as same she did in Atlanta once, winning a prize.

Room for improvement in O'Connor Family offering, which, when done, would strengthen it sufficiently for good spots in houses of this class, or better. *Char.*

Samuel Goldwyn's current picture, 'The North Star,' is being produced, for some reason or other, under the banner of Crescent Productions, Inc., a company formed last January with Marvin A. Ezzell, manager of the Goldwyn studio, and A. R. Evens listed among the directors. Legal documents show that Goldwyn loaned Crescent $315,000 for the production of 'The North Star,' with a proviso calling for a total loan amounting to $600,000, drawing 5½% annually. Rest of the production costs, not to exceed $1,125,000, is being floated through banks. Crescent Productions, born Jan. 18 in Sacramento, lists 500 preferred shares, par $100, and 500 common at the same value.

Old Busch Gardens in Pasadena is still being used as background for motion pictures, although the mansion and several acres of the estate have been sold for taxes. Once owned by the St. Louis beer family, the palace and its surrounding growth has been utilized ever since Hollywood's early days for pictures demanding swank scenery. The old house and part of the 10 acres have gone under the auctioneer's hammer, but the tropical gardens remain. Working there at present is a Warners company, filming outdoor scenes for 'Saratoga Trunk.'

Wartime star shortage is partially solved by a pooling arrangement between David O. Selznick and RKO to share the services of four players. If carried on by other companies, the thesp-sharing idea may revolutionize current inter-studio relations. Contractees involved in the talent swap are Kim Hunter and Gordon Oliver, signed by Selznick, and Robert Anderson and Gregory Peck, pacted by RKO. Charles W. Koerner, RKO vice prexy, explained that the agreement had been made in a spirit of cooperation to overcome the current wartime lack of promising talent.

Droning of warplanes overhead is causing serious delays on the back lots of Metro, 20th-Fox and the San Fernando studios, Warners, Republic and Universal. Surrounded by airplane plants, the studios are continually over-passed by bombers and fighters on routine and test flights which rattle down sound tracks and cause a lot of retakes in open-air shooting. Paramount and RKO, situated in Hollywood, are less affected than the outlying lots, but are still suffering from aerial interruptions.

Mike Todd thinks that J. C. Stein, Music Corp. of America prez, who bought his 'Star and Garter' for $175,000, will more likely make it a United Artists package, rather than via RKO, where Stein usually operates on unit production deals.

Todd gets 30% of the profits, on top of the 175G, of which 5% goes to Gypsy Rose Lee, who will star in the film version, as on the stage. She gets $50,000 of the 175G for her services.

Producers Releasing Corp. is cashing in on the execution of American war birds in Japan by the revival of 'Prisoner of Japan,' released last July. Arthur Greenblatt, chief of distribution, has ordered all branch managers to start a campaign for new bookings. This is the second time PRC has taken advantage of front-page events. First was the revival of 'A Yank in Libya,' when the war grew hot in North Africa.

Although Metro is screening 'DuBarry Was a Lady' in the company exchanges May 3-4-6, a block has not been made to include it and 'Bataan,' another film that was to be tradeshown early in May but isn't ready yet. Meantime 'DuBarry' is not being added to the present (third) group of five pictures which Metro is selling though that may be done later. In any event it becomes available for summer dating.

Old Mr. Jiggs, orang-utan thesp in dozens of jungle films, has retired to a life of idleness in the Kansas City Zoo, leaving Cheta, chimp of the 'Tarzan' series, as the outstanding simian star of Hollywood. Mr. Jiggs, now 20 years old, has developed a grouchy temperament which might cause trouble on a studio set. Cheta is only six, with a long career ahead.

Prop snow caused an epidemic of snow blindness on set of 'The Road to God's Country' at Republic, where players and technicians are wearing dark glasses, the result of eye strain. Fake snow, made of gypsum crystals, gives off a terrific glare under sun or artificial light.

Nate Blumberg, Universal prexy, who is himself an addict for western films, states that he's lived to see the day when westerns made good on Broadway, at $4.40, as legiters. To him 'Oklahoma' and even the plot of 'Something for the Boys' are both in the rodeo idiom.

Jimmy Walker laffs off those recurrent rumors about returning to the picture business as a goodwill ambassador, or a D.C. coordinator, etc., by stating that he's heard them before, but whenever it's time for the dotted line nothing happens.

Regardless of the fact that technical details on Louis B. Mayer's new contract with Metro as yet have not been worked out, there's no question that the exec will continue at MGM. He has so expressed himself.

IT'S ROYAL ENTERTAINMENT
The grandest musical Western of them all...topping even The King of the Cowboy's great "Heart of the Golden West" and "Idaho"
ROY ROGERS
TRIGGER THE WORLD'S SMARTEST HORSE
KING OF THE COWBOYS
with SMILEY BURNETTE
with BOB NOLAN and THE SONS of the PIONEERS • PEGGY MORAN
GERALD MOHR • DOROTHEA KENT
☆ LLOYD CORRIGAN ☆
☆ JOSEPH KANE—Director ☆
Screen Play by OLIVE COOPER — J. BENTON CHENEY
Original Story by HAL LONG
A Republic PICTURE
BUY U. S. WAR SAVINGS BONDS

Army Gives Up Hospital Shows To USO, Avoiding Duplication, Conflict

In order to avoid duplication of effort, particularly at a time when the manpower situation is so acute, the Special Service Division of the War Department has tossed into the lap of USO-Camp Shows, Inc., the sole burden of providing entertainment to wounded servicemen in hospitals.

That's the message brought back to N. Y. last week by Harry Brandt, Independent Theatres of America prez, who huddled with War Dept. execs in Washington on the problem of getting a maximum of talent into the hospitals. Brandt represented a committee of show people, including Bert Lytell, Equity prez; Jack Rosenberg, of local 802, musicians union; Lawrence Tibbett, American Federation of Radio Artists prez; and Jim Sauter, of the United Theatrical War Activities Committee. All were slated to huddle last week with General Frederick H. Osborn, director of the Special Service Division, and General A. D. Surles, public relations chief, but Brandt at the last minute was designated as the sole rep, the others being tied up in N. Y. mapping the program of the Associated Actors and Artists of America on the formulating of a program in which show biz could play a more vital role in the war effort to justify a claim for an essential rating for deferred actors.

As far as Lawrence Phillips, exec v.p. of Camp Shows, is concerned, 'there's been some misunderstanding along the line,' in view of the fact that CSI has been getting the camp show units into hospitals for some time, and will expand its activities wherever and whenever possible.

'We've always been playing the hospitals,' said Phillips. 'In the regular hospitals, our units have been doing two shows daily, as at the camps and naval bases, and in addition we've been servicing the station hospitals with special matinees.'

As pointed out by Lytell, the committee was concerned principally over the setting up of new hospitals outside of camp jurisdictions. In view of the War Department's okay, Camp Shows will be routed accordingly to take care of all casualty lists, Phillips said.

Shuberts Active in Army, Navy Morale Divisions

Milton Shubert has been commissioned a lieutenant (s.g). in the Navy and is now on duty in northern New York. He was one of the organizers of the Washington Stage Door Canteen, and it's expected that he'll concentrate on providing entertainment for Navy men.

Shubert's cousin, Captain John Shubert, son of J. J., is now attached to the Army's Special Services Division and is slated for an overseas post.

New York Theatres

4th WEEK
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit!
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT ● Ethel WATERS
And His Orchestra — Super Songstress of the Century
Also
THE BERRY BROS. ● Bob DUPONT
Buy War Bonds — STRAND — B'way & 47th St.

THURSDAY, APRIL 29
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous ● B'way & 51st St.

RADIO CITY MUSIC HALL
"FLIGHT FOR FREEDOM"
Spectacular Stage Productions

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

LOEW'S State TIMES SQ.
Thurs., Apr. 29
On Screen
Lana TURNER
Robert YOUNG
"SLIGHTLY DANGEROUS"
In Person
"FATS" WALLER
EXTRA! HOWARD & SHELTON

"CHINA"
A Paramount Picture
IN PERSON
HARRY JAMES
And His Orchestra
PARAMOUNT—Times Square

TYRONE POWER in
"CRASH DIVE"
A 20th Century-Fox Picture in Technicolor
IN PERSON — JIMMY DORSEY And His Band
BUY BONDS — ROXY — 7th AVE. 50th ST.

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
IDA LUPINO ● DENNIS MORGAN ● JOAN LESLIE
"THE HARD WAY"
—and—
"GOOD MORNING JUDGE"
Dennis O'Keefe

On Screen
Judy Garland
in M-G-M's
"Presenting Lily Mars"
Capitol
BROADWAY AT 51st STREET
In Person
JIMMY DURANTE
SONNY DUNHAM & Orch.
MARTA EGGERTH

"ONE OF THE GREAT ENTERTAINMENTS OF ALL TIME."—Coleman, Mirror.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
STARS ON ICE
CENTER THEATRE Rockefeller Center
CO. 5-5474
America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—Mats. Today, Sat., Sun.
No Mon. Perf.—Mail Orders Promptly Filled

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
BUY WAR BONDS
ASTOR Continuous Popular Prices B'WAY and 45th ST.

"WHITE SAVAGE"
MARIA MONTEZ
JON HALL — SABU
A Universal Picture
RIVOLI, B'way & 50th St.

Col.'s Usual Pfd. Divvy

Columbia Pictures maintained its $2.75 annual dividend rate on its preferred last week by declaring the usual quarterly divvy of 68¾c. on the preferred shares.

Divvy is payable May 15 to stockholders on record May 1.

A 'Cugg' (Cub Mugg) From 'Variety' Gives London Amus. Views

Scotland, April 12.

Editor, 'Variety':

Believe it's been about two years since I last wrote. There are a couple of reasons for that. The first is that you all unwittingly broke my heart a few seasons back, thus-wise: My one ambition as a 'Variety' 'cugg' (cub mugg) had been to make page 1, and after weeks of plugging I made it, with a dispatch from Vancouver, attributing to Gene Austin the crack that Neville Chamberlain was 'merely giving Hitler the two oldest routines in the business—the stage wait and the blackout.' The heartbreaker was that your desk-man changed the dateline on the story to make it from Spokane, where, I believe, Austin was then playing. I never quite got over that. A front page box, it was.

The second, of course, is that I am now on active service. I have taken advantage of a recent week in London to look at some of the shows—although at 12/6 ($3.25) for a front row seats it's a far cry from the days when managers used to roll out the plush carpet at the sign of a press card. Best thing I saw was 'Best Bib and Tucker,' a revue with Tommy Trinder. Although any of his pictures I had seen in Canada were terrible turkeys, he has a definite stage personality and is in solid with the good folk of Blighty.

He has a glib manners, and flays the late-comers with his ad libs, particularly the servicemen, whom he chides for their tardiness. He seems to have acquired a Bob Hope-ish delivery, and it's infused into his material, too—'You know what a jeep is—an upholstered roller skate.'

There's a dash of Olsen & Johnson in a couple of his gags—putting the latecomers into a balcony box via ladder, etc.—and his patter is cleverly sprinkled with topical war gags. Making a play for one of the stage lovelies, he quips: 'I'll get you in picture...no, wait a minute, they've changed that line...Now it's 'Ill keep you out of a factory.''

Coming in exhausted in one scene, he complains: 'I'm worn out. I didn't get a wink of sleep at the War Office today.'

The British fans love him. So did the few Americans I saw at the show. They howled when he described the new war-time dresses as 'One Yank and they're off.' After the laughter subsided he said: 'Thank you, Canadians,' which was a shrewd touch uproariously greeted.

Chorus 'Boys' of 60

The revue was lavishly dressed, but lacks a fresh song. The chorus 'boys,' for obvious reasons, are all about 60. Best acts, in my opinion, were Nat Jackley and the Cairolis (father and son), musical clowns, who wowed 'em.

Also saw 'Let's Face It,' which was a bit thin and a poor patch on the New York show, with the one exception of Bobby Howes. He is positively brilliant. They tell me he is reluctant to show in New York, fearing he might not click, but I am sure he would be a standout anywhere. His pantomime on a draftee going through the army routine is the cleverest bit of satire I've seen for many moons.

$1.75 for a Heater

Lunched at Jack Isow's one day with Carroll Levis, the Vancouver boy who has done so well over here. We paid $3.50 a plate for half fried spring chicken, and Carroll went for 7/ ($1.75) for a cigar, which will give you an idea. Levis is still packing them in with his 'Discoveries,' and the week I saw him, topped Vic Oliver (Churchill's son-in-law).

Oliver Wakefield is in the Air Force here. John Mills ('In Which We Serve') is doing a play written by his wife, and Vivien Leigh is in 'Doctor's Dilemma.'

Bert Ambrose, the famous maestro, told me he has to scrape up a band when his boys get leave, to make a recording. He and Levis are readying a new revue, with David Miller. Day I lunched with Carroll we chatted with Bud Flanagan (and Allen), who was telling of a funny cable from Olsen & Johnson, reserving seats for American officers at their new show. (I think it's called 'Hi-di-ho').

Pix Terrific

Pictures are doing terrific business over here, and you see their influence everywhere. Saw some English tars today march to 'Yankee Doodle Dandy.' A Scottish page-boy hopped down some steps caroling 'Dear-rr-ly Beloved.' Today I saw them queue all in 16 mm., but some can be had up for over a block in the rain in this small Scottish town for something called 'Queen of the Spies.' Same for Brian Donlevy in 'A Yank at Trinidad,' which must be three years old. I paid 2/6 (60c) to see 'Are Husbands Necessary?' at one town, and the quality of the print was unworthy of the Salvation Army Citadel shows. Somebody should tip these people off.

Stuart Keate.
(Sub-Lt., Royal Canadian Naval Volunteer Reserve.)

U. S. Callboard

Continued from page 4

Tunisia, it was learned here last week.

Mulhall, a reserve officer, was commissioned a captain in 1940, and went overseas with the AEF early in 1942. He was a member of the first invasion group in Africa.

Capt. Bill Fields

William Fields, publicity director for the N. Y. Playwrights Co., will be sworn in as a captain in the Canadian Army, Monday (3) in Ottawa. During the first World War he served with the 36th Division and was wounded in the Champagne sector in 1918.

He's on a leave of absence from the Playwrights, with Philip Stevenson taking over for him.

Tanner, Too

Columbus, April 27.

Don Tanner, student assistant manager of Loew's Ohio, into the Army.

Krupp With Uncle Sam

Eddie Krupp, member of the William Morris N. Y. publicity department, reported at Fort Dix April 9.

Pitt Parade

Pittsburgh, April 27.

Milt Broudy, formerly with Col. exchange, infantry lieutenant.

Morgan Haas, manager of WB's State theatre in Wilkinsburg, Army.

Sam Nesteco, trombonist with Baron Elliott orch, Army.

Lieut. Billy Johnson, ex-nitery hoofer, upped to battalion commander of 4th OCS Battalion at Fort Sill, Okla.

Sidney Lipsey, of WB theatres' contact department, Army.

Charles Stewart, projectionist at Triangle theatre, Army.

Walter Kessler, manager of Loew's, Canton, O., into Army as volunteer officer candidate.

Julius A. Barbera, projectionist at Rialto theatre, Army.

Dave DuBay, pianist and night club entertainer, Navy.

Henry Mulbauer, shipper at M-G exchange, Army.

It's Lt. Don Clark

Donald Clark, former chief accountant at Paramount's Cincinnati exchange, has been commissioned a second lieutenant in the Army. A son of M. R. ('Duke') Clark, Los Angeles branch manager for Par, he is stationed at Ft. Sill, Okla.

Joe Pihodna, assistant film-drama critic of the N. Y. Herald Tribune, was inducted by the Army Monday (26). He reported to Camp Dix, N. J. Friends and associates partied him Thursday (22).

Lester Dember, Warner Bros. homeoffice ad staff, Army; with the company about six years.

Long Way from Home

Los Angeles, April 27.

Pvt. Alvin Geiler, secretary to Nat Kalcheim, of the William Morris office in New York, has arrived at Camp McQuaide, Watsonville, Cal., for 13 weeks of basic training. Geiler was inducted two weeks ago.

Buff. Legit Mgr. In

Buffalo, April 27.

Richard T. Kemper, manager of the Erlanger theatre, was inducted by the army at Ft. Niagara. Andrew Gibson succeeds in the managerial berth.

Bevan Missing in Action

Springfield, Mass., April 27.

Sergt. Donald E. Bevan, 21, son of Mr. and Mrs. Walter L. Bevan, is reported missing in action in the European theatre.

Bevan had been employed as an artist for the Paramount theatre here. His uncle, Harry Smith, is general manager of Western Mass. Theatres, Inc., operators of the Paramount.

Woodress Enlists

Springfield, O., April 27.

Fred Woodress, local 'Variety' correspondent, Army. Induction Fort Hayes, Columbus.

CANADIAN ARMY SHOW'S COURTESY CALL TO U. S.

Detroit, April 27.

Repaying the visit of 'This Is the Army' to Windsor, Ont., across the river from here, 'The Army Show,' the Canadian equivalent, made its only scheduled trip into the U. S. to play a gratis performance at the Detroit USO.

Set in at the Capitol, Windsor, for two days, 150 members of the cast, led by the St. Luke's Road Barracks Band, had a special permit to cross the border and parade here last week. Unlike the American show, the Canadian version has femme interest galore with 20 comely CWACs (the across-the-border version of the Women's Auxiliary Army Corps) highlighting its show not only as chorus but as featured players.

Among the femmes who scored in playing before the American soldier audience here was Lieut. List Lineweaver, who commands the gals and does a slick rhumba, and Sgt. Mildred Morey, who originated in the States and is one of the principal comedians and songstresses as well as stepping out of uniform into a low-cut gown for a comedy dance. Latter formerly sang with Carl Spaeth's orchestra.

Sgts. Frank Shuster and Johnny Wayne, the chief comedians, who also wrote the dialog and most of the lyrics, are hoping for time for a rewrite job during the 18-week tour of Canada before 'The Army Show' goes overseas to entertain.

Chi Red Cross Show Biz Group Wins Award

Chicago, April 27.

As the Red Cross War Fund drive campaign nears its last days, it has been announced that the Amusement and Recreation Division not only has won the Malvina Hoffman award but the individual groups, working through the division, also have been awarded the Hoffman prize.

Winners include Joe Jacobson, for the Cafe Owner's Association; J. C. McCaffery, for the Outdoor Division; Erwin Barg, for Music Publishers; N. S. 'Jack' Barger, operator of the Rialto theatre, for best showing on State street; Ed and Fanny Cavanaugh, for own personal drive over radio; Virginia Payne, for American Federation Radio Artists; David P. O'Malley, for Theatrical Agents' Association; Jack Irving, local American Guild Vaudeville Artists secretary; Barney Hochstadter, for Bowling Proprietors' Association; Manual Smerling, of Confection Cabinet company, representing concessionaires, and Arthur Talmadge, of Music Corporation of America local office, for duty beyond call.

WAACs Become Batoners

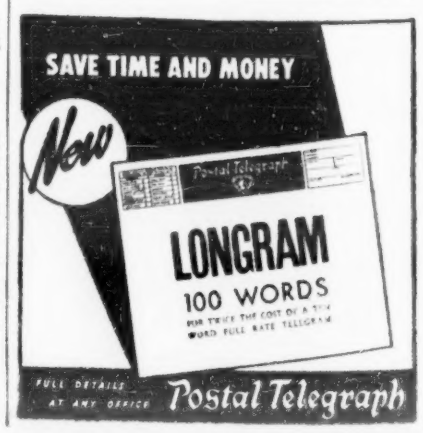
Ft. Myer, Va., April 27.

First WAACs to graduate from the Army bandleaders' school at Fort Myer, Va., are Chief Leaders (Master Sergeant) Mary Belle Nissley, Lancaster, Pa.; Florence A. Love, Elgin, Ill.; Mary Nelson, Homer, N. J. and Margery A. Pickett, Mason City, Iowa. Established in July, 1941, the school has graduated more than 400 bandleaders. At the completion of the three months' course, the graduates are fully trained to act as band directors.

Greek Benefit All Set

Greek War Relief benefit at Madison Square Garden, N. Y., May 18, goaled for $100,000, looks a sellout. Already advance sale of over $25,000 is reported.

George Woolf is executive director of entertainment, while E. L. Alperson, currently on the Coast and scheduled to return about May 10, is chairman of the committee. Hassard Short is staging; the Roxy's maestro, Paul Ash, will baton.



"Oh! I Must See That!"

Women may not be experts in lobby-ad research...but leave it to them to do their shopping where the ad glamour has been piled on with a sixteen inch trowel...Tonight...or any night...when one hundred and twenty pounds of pure paradise...alone or in convoy ...and consisting of soft focus blonde or upper bracket brunette... steps shopping into your lobby...your show-case must measure up to the emergency...She may be Tillie Keythumper, the demon stenog ...or Pamela Snoot, the Park Avenue eye-caresser...or even plain Jane Kane, the wonder welder of Wynotte...but who ever she is... she will go big...for ads that are lavishly lovely in litho and lighting and lettering...that's what our lobby displays are...Eye-catchers and eye-holders . . . An advertising ingenuity developed from years of experience . . . in creating ads . . . that say nothing but "Box Office."

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Let's Sell Bonds Big.

CARLOS FRANCO PUTS HIPPER ON HOOPER REPORTS IN N.A.B. WAR CONFAB SPEECH

Y. & R. Time-Buying Head Urges Local Stations to Go Easy on 'Unsupportable Claims of Leadership'—'Honest, Straightforward Presentation of Facts' Most Impressive

Chicago, April 27.

Carlos Franco, manager of time-buying for the Young & Rubicam agency, in speaking on the subject, 'Trends in Radio Research and Their Effect on Time Buying and Selling Radio,' at the current War Conference of the National Association of Broadcasters, warned local stations against the tendency to distort the findings of the Hooper individual city reports and to 'generalize beyond the limits of the evidence' in these reports. Franco analyzed and criticized the various radio research methods now in use and said that time-buyers are 'more impressed with an honest, straightforward presentation of facts than by glittering generalities and unsupportable claims of leadership.'

Following is a complete transcript of Franco's talk:

'During the past 10 or 12 years radio broadcasting has developed faster and extended further than any other medium of advertising. Similarly the volume of research in radio has been both great and beneficial. I don't want to be critical of more of the research that has been conducted in this field, but I do want to differentiate or call particular attention to that research which has been most useful to me on the buying side of radio and that research which has just been a waste of time and money for both of us.

More Research

'It is perhaps something of a paradox in modern advertising that radio, the youngest medium of them all, has been subjected to more research, more tests and measurements than any of its older relatives. This may have been due to the fact that radio, from the advertisers point of view, seemed too good to be true, too big to be possible.

'Early in the 1930's we heard tales of 10,000,000 radio sets in the United States, covering the country from coast to coast...all of the sets in use and all of the sets available to an advertiser's message. Such tales, of course, smacked of Paul Bunyon, and we soon began asking such questions as how many radio sets in the coverage area of each station, how many sets tune in on each station, how many listening at the time of my program, and how many actually listening to my program. These were difficult questions to answer, and I think it is to radio's eternal credit that it tightened its belt and went to work. A good deal of solid information and factual data are now available regarding radio listening habits—but measured against theoretical ideals, I believe only the first significant steps have been taken.

'Now, first of all I should like to discuss the difference between station coverage and station circulation. There have been a number of techniques developed for measuring station coverage. One of the earliest and perhaps simplest was the arbitrary circle drawn around the individual station, the radius of the circle depending on the station manager's enthusiasm or what he had for lunch that day. Other maps were drawn on the basis of simply plotting total fan mail received over a period of six months or a year. Needless to say such maps were also very flattering to the individual station concerned, usually showing coverage of all 48 states and many foreign countries. Field strength maps or contour measurements have been used by many stations as an indication of station coverage, and these are, of course, basic measurements which every station manager must have. From my side of the fence, however, field strength maps indicate only where a station can be heard and not where it is actually listened to.

Listening the Test

'Coverage to an advertiser means only one thing—listening. This paramount fact, field strength maps are incapable of measuring. For example two stations in the same market, broadcasting with the same power and nearly the same frequency might have almost identical field strength maps, but one station might have 90% of the audience listening to it as compared with only 10% for the other station.

'This is what I mean by the distinction between coverage and circulation. Coverage is potential, circulation is actual. We do not expect a circulation analysis of every program on your station. For the present, at least, we would be satisfied with circulation analyses based on the sum total of all your programs or the average of your normal schedule.

'In other words if we can know the overall percentage of radio fami-

(Continued on page 44)

Same Old Rumors

Chicago, April 27.

As has happened during past two or three NAB conventions, the current gathering is bandying reports of prospective buyers of the Blue network.

Two of these mentioned is a Detroit money group brought into the picture by King Trendle Broadcasting Corp., and a West Coast banking syndicate which has been interested in venture by Don Gilman, vice-president in charge of Blue's coast operations.

CBS May Unveil Nielsen Survey

Chicago, April 27.

CBS may show to its affiliated stations during the course of the NAB convention the results of a research job done for it by A. C. Nielsen on Columbia-managed and operated stations. The network refers to the project as its 'gaspipe survey,' having spent around $40,000 for the field work and analysis, and another $3,000 for the presentation.

The survey offers an exhaustive study on the ebb and flow of local audiences at 15-minute periods of the day, and reveals how listeners switch from one station to another during these periods, or turn off their radios altogether.

MILLER KUDOS RADIO'S WAR SERVICE

Chicago, April 27.

National Association of Broadcasters tips its hat to the Blue network and Mutual in the annual report of Neville Miller, NAB president, and hopes they will follow CBS and NBC in as network members. The Miller report, made public just ahead of the opening of the Chicago convention, warns that manpower, materials and freedom of radio are the industry's three biggest problems, and takes a lusty sock at the James C. Petrillo recording ban.

'Sincerely believing that freedom of Democracy is linked to the freedom of radio,' says the Miller report, 'we have at all times been on guard against attacks threatening radio's freedom....

'Radio, to be free, must be able to pay its way. Advertising has proved to be an efficient tool of business. Attacks on advertising are attacks on the freedom of radio and, as such, we have opposed them....

'Although business on the majority of stations has continued good, radio has faced many serious problems, the manpower problem being the most serious. Due to the fact that this is a technical war, and that radio is playing an ever-increasing part, trained technicians and personnel with practical broadcasting experience have been in great demand. Broadcasting was early declared an essential industry, and has been included on every list of essential industries published by Selective Service and the War Manpower Commission. However, broadcasting is a relatively young industry with the personnel still composed of young men and, therefore, the demands of the armed forces cut deeply into our ranks.'

Striking at Petrillo, Miller wrote: 'The NAB is proud that, with the united backing of the industry, it has fought this dictatorial display of power. We believe that by so doing, we are rendering a real service not only to radio, but to the entire field of music and that we shall be successful.'

Miller also summarizes the wartime activities of NAB, declaring proudly:

'We have kept the public the best informed people in the world. We have recruited for the Army, Navy, Marine Corps, WAACs and WAVEs. We have sold bonds for the Treasury; we have helped collect the scrap and save the fat. We have established schools to train radio technicians; have served on Government and industry committees; in short, have served the Government and the community in many and various ways—it truly has been a year of public service.'

W. Ward Dorrell, radio director and account executive for Henri, Hurst & McDonald, Inc., Chicago, and one-time manager of WOWO and WGL, Fort Wayne, has joined C. E. Hooper, Inc., as manager of the station reports department.

Warning Against Censorship

N. Y. Post, in its editorial column of last Friday (23), adjured broadcasters to step cautiously in censoring others because of the rebound possibilities of such a practice. In other words, the censor winds up with himself being censored. The editorial follows:

'We see, too, that Walter Winchell is having 'censorship trouble' on the air. We'd like to say this to radio:

'We've been in the opinion-and-fact business a long time. No one would dare suggest censorship of newspapers. The reason is that the newspapers have never yielded to it, always fought it. Thus they have grown to man's estate.

'You people in radio have an interesting new gadget. It has a future. But your industry will never grow up to adulthood, out of danger of suppression, so long as you, yourselves, show such fondness for the censorship process. It will keep you from maturity. You arm all your enemies when you stifle one of your own voices.'

Radio's Wartime Operation Discussion To Highlight Ohio State Educ'n Inst.

By HOBE MORRISON

A discussion of problems of wartime operation, to be held Saturday morning (1), will probably be one of the highlights of the 14th Institute for Education by Radio, opening Friday (30) at the Deshler-Wallick hotel, Columbus, under the sponsorship of Ohio State University. Howard L. Bevis, president of Ohio State, will preside, with Edgar Kobak, vice-president and general manager of the Blue network, giving the statement of problems.

A suggestion that local stations in each city should set up cooperative groups or committees to develop local programs dealing with wartime subjects and projects will be made at the session by Morris Novik, director of WNYC, municipally-owned station in New York. His proposal will be offered as a method of forestalling possible demands by the Government or war agencies for definite allocation of time if the radio industry doesn't solve the problem itself.

Novik believes that as a result of the heavy sale of network time for sponsored program, there is practically no desirable time left on the networks for a regular sustaining series of an educational or some other morale or war nature. Unless good programs are sponsored, as in the case of 'The Man Behind the Gun,' on CBS for Elgin Watch, they are likely to be pushed from one spot to another on the schedule, as in the sustaining 'Report to the Nation,' on CBS, Novik will argue. Therefore, he sees the cooperation of local broadcasters as the only practical way of providing advantageous time for vital program messages.

In stating the problems of wartime operation, Kobak will confine himself largely to generalities, with particular stress on entertainment as uplift for morale. In general, he will say that radio has not done and is not doing a good enough job in the war. He will argue that the most effective way for broadcasters to protect freedom of the air is to make the best of the freedom that has been given them.

Besides Kobak and Novik, those slated to participate in the discussion are Robert J. Coleman, WKAR, Michigan State College; Stephen Fry, BBC; Lawrence J. Heller, WINX, Washington; Charles Jennings, CBS; William B. Lewis, OWI; Gilbert Seldes, CBS, and Ray C. Wakefield, FCC. The entire institute, opening Friday, will continue through Monday afternoon (3). It's general theme will be 'Radio in the War and After.'

Esty Sets Lure For Vick Knight

Vick Knight, due in New York this week from the Coast, will be approached by Tom Luckenbill, Esty agency radio director, to join the firm's radio department.

Knight resigned last week as radio director of the Biow agency, giving 'ill health' as the reason.

ONE-SIXTH OF DET. SETS OUT OF USAGE

Detroit, April 27.

A survey completed here last week brought the estimate that more than 100,000 Detroit receiving sets are silenced due to the difficulty in securing replacements for worn-out tubes, with the prediction that half of the city's 600,000 radios may be out of commission soon. Aggravating the situation was the finding that half of the city's repair shops have closed because of the manpower shortage.

Hardest hit are portable sets which depend on batteries and a No. 12 tube, now practically unavailable. The supply is far under the demand for nearly all types of tubes.

SHUBERTS ON RADIO

Select Theatres Corp. (Shuberts) has signed a 52-week contract with WJZ, N. Y., for five one-minute live announcements weekly on behalf of legit productions. 'Ziegfeld Follies' and 'Sons o' Fun' spots launched the schedule Monday (26).

Blaine-Thompson, New York, is the agency.

Blue's Quickie Love Feast Finds Flattery Dry 45 Mins. Before Drinks

Chicago, April 27.

The get-together Monday (26) afternoon between Blue network officials and the web's affiliated stations was strictly a love feast replete with mutual admiration. The agenda was dismissed so quickly that the affiliates had to wait around 45 minutes before the caterer showed up with the ordered refreshments. The gathering had run out of compliments by 3:45 p. m., although the cocktails weren't skedded until 4:30.

The oratorical refrain of the Blue's own speakers was that 'we delivered all the things we promised at the last meeting a year ago.' And Harold Hough, operator of KGKO, Fort Worth, speaking as chairman of the Blue affiliates advisory committee, voiced a fervent amen and agreed that the Blue had performed a 'powerfully successful' job.

When the other 90-odd affiliates who were present were asked whether they had any gripes or suggestions, there was unanimous silence and some looked in the direction of the door for the caterer, who was due with the promised thirst quenchers.

Keith Kiggens, Blue v.p. in charge of station relations, presided at the meeting, and the net roster of speakers consisted of Mark Woods, president; Edgar Kobak, g.m.; Fred Thrower, v.p. in charge of sales, and Phillips Carlin, v.p. in charge of programs. These execs reviewed business, programming and the wartime record of the Blue during the past year. The record, the audience affirmed, was highly satisfactory.

Street Quits WCAU

Philadelphia, April 27.

Bob Street has resigned as national sales manager of WCAU, Philadelphia. Exec had his headquarters in New York.

Street is currently living in Reno.

Keppel on CBS Bd.

Frederick P. Keppel, formerly president of the Carnegie Corp., was elected to the board of directors of CBS at the annual meeting of stockholders last week. The other directors were re-elected.

Keppel was once dean of a college of Columbia U.

McClintock Reiterates MBS' Peaceful Stance at Network's Chi Meeting

Chicago, April 27.

Living up to the spirit that seems to prevail at all convention gatherings, this year, the Mutual network's affiliates held their annual meeting at the Drake hotel last night (Monday) with complete decorum and all-around satisfaction. In making his debut before a group number around 100, Miller McClintock, Mutual president, struck a note of peace and goodwill to all competitors and everybody else in the industry. Said he, 'We are not fighting anyone. We are not against anyone. We must have the capacity to serve and not tear down.'

During the course of his talk, in which he said he had assumed a 'challenging job,' McClintock paid tribute to Fred Weber, network's general manager. The gesture brought on quite an ovation for Weber from the assembled affiliates. McClintock said affiliates had the right to expect from Mutual honest, fair and decent business with profit, and they could expect better national programming and better organization sales policy.

From Edward Wood, Jr., sales manager, came a bright business picture for the near future. Wood said that though the network took a drop in sales for the first quarter of 1943, both April and May would bring the largest grosses for such months in the history of the network, and he predicted that accumulative revenue in 1943 would be at least 30% over what it was for 1942.

Robert Schmid, promotion manager, exhibited a colored slide presentation that would be delivered to current and prospective advertisers and agencies.

'Worst Behind Us'

Alfred McCosker, chairman of the board, recalled the founding of Mutual eight years ago in the talk which opened the proceedings. He said the best is yet to come for the network and the toughest experiences were behind it.

W. E. MacFarlane, chairman of the executive committee, presided at the meeting of the Mutual board earlier in the day. McClintock was elected a director and to an executive committee to deal with station service, programming and sales and merchandising. Committee is to be appointed according to geographical position and station power.

N. A. B. WAR MEET PEACEFUL

FEMMES' GROWING INFLUENCE NOTED

By KATI CUFF

Chicago, April 27.

Radio's manpower problem is being brought into sharp focus at the NAB war conference by an element other than that of committee and platform discussion. It is the marked degree of womanpower represented among the delegates.

The femme representatives range from women who are running stations while their husbands are off to war, to distaff-siders who, with rapid progression, are filling key station jobs. The two classes seem to be plying their roles with plenty of zeal and seriousness.

Conversation with these women broadcasters reveals a curious schism as to their ultimate objectives. Some look upon the positions they have assumed as the stepping stone to a career, while others feel that they are 'just filling in' for the duration. One strong point they seem to have in common. They're not trading on the glamor of the female, they believe in learning the job straight and as quickly as possible.

There is, for instance, Mrs. Ucola Katzentine, now managing WKAT, Miami. Her husband, Lieut. Col. Frank Katzentine, joined the Army Air Force last year and she took over the management of the station with only the experience of a director of programs behind her. Her attitude is:

'I think most of us who have

(Continued on page 40)

More Femme Time-Buyers

The Young & Rubicam agency's time-buying staff is now dominated, at least in number, by the distaff side as the result of inductions into the army. With Russ Young going into uniform last week, Carlos Franco's staff of aides was increased to three femmes. They are Kay Brown, Caroline Turner and Doris Halliwell. The other buyers in the department are Frank Coulter and Bob Reuchle.

John Kucera left the department to go into the Army several weeks ago.

CBS' 1ST QUARTER NET SLIGHTLY ABOVE 1942

Columbia Broadcasting System net income for the first 13 weeks ending April 3 was only slightly more than that of comparable period of 1942, being $1,031,671 as against $987,362 for the initial 13 weeks of last year. This is equal to 60c. per share as compared with 58c. a year ago.

Mild improvement was made by CBS, although there was an increase of nearly $1,000,000 in gross income. Company showed $16,833,772 gross income for first 13 weeks, as against $15,874,362 in 1942 quarter. Company set aside $1,240,000 as provision for Federal income and excess profits taxes, as compared with $1,079,200 in last year's first quarter.

Fete Fred Weber

Minneapolis, April 27.

The officers and executives of the North Central Broadcasting System last Friday night (23) gave a dinner here to Fred Weber, general manager of the Mutual Network.

It was to mark the regional's renewal of its contract with Mutual for another year.

Pooler V.P. of B&B

Charles A. Pooler, head of the research department of Benton & Bowles, has been elected a vice-president of the agency.

He joined B. & B. in 1941.

Wrong Guests

Chicago, April 27.

First of the embarrassing moments of the NAB convention occurred during a cocktail party which WGN, Chicago, tossed for Miller McClintock, Mutual president, at Drake hotel, yesterday (Monday) afternoon. Purpose of the event was to introduce McClintock to the press. The press came and so did many of Mutual's affiliated stations. Latter had heard the network was entertaining and they asked no questions as to whom and why.

Result was Dale O'Brien, WGN press agent who was official host, found it somewhat tough making the acquaintance and the object of the party was almost submerged.

The Strong Take Care of Weak

Chicago, April 27.

Interesting development in local end of broadcasting industry, as picked up in lobby conversation at the NAB convention, is the entente cordial demonstrated by large stations toward smaller outlets in same community when it comes to overflow business. The motive is not without ulterior design, but the attitude reveals something new in cooperative spirit among broadcasters.

Whenever a large station is offered a piece of business it can't handle, because of a clogged schedule, it immediately tips off a smaller station of availability of the business, or if the large station hears of prospective local radio money that it itself can't absorb it likewise relays the information to the smaller outlet.

The large station, by its generous gesture, accomplishes a twofold purpose. It keeps the business away from the local newspapers and it sets up a radio account that it might be able to acquire when a vacancy occurs in its own schedule.

Standard Brands Gives Up Idea of 'Canteen' Sub for Edgar Bergen

Standard Brands and the J. Walter Thompson agency have given up all attempts to replace Edgar Bergen with a half-hour pickup from the Hollywood Canteen. Corn Products, sponsor of 'Stage Door Canteen,' (CBS) lodged a protest against the proposed project with the American Federation of Radio Actors, so Standard Brands decided not to press the issue.

Corn Products protested several months ago against sustaining pickups from the Hollywood Canteen and its point was upheld by the same union. The account pays $3,000 a week for the use of the 'Stage Door' title. Bergen's summer layoff this year will be 13 weeks.

Wallenstein's Pop Concert Tees Off May 9 on WOR

An Alfred Wallenstein pop concert summer series over WOR, N. Y., will teeoff May 9. Donald Dame, tenor, and Frances Greer, soprano and last year's winner of the Metropolitan Opera Association's auditions, will be the featured vocalists.

The stanza, which will be heard Sundays from 9-10 p.m., replaces 'Symphonic Strings' and 'Murder Clinic.' 'Strings' will be suspended for the summer, while 'Clinic' moves to the 6-6:30 p.m. Sunday spot.

Bing Stretches Vacash

Bing Crosby has extended his layoff from the 'Kraft Music Hall' (NBC) to five weeks. He had originally planned to be away two weeks. His return date now is May 27.

'Fibber McGee and Molly' will, with tomorrow's (Thursday) broadcast, have completed the team's two filler assignments for the crooner and the next three programs will have Bob Crosby in the substitute spot.

Plan Post-War Improvements

Chicago, April 27.

Little of trade-shaking moment emerged from the various NAB pre-convention meetings held yesterday (Monday), which was registration day. Sales managers, executive and research committees each passed a resolution with a post-war slant.

The sales execs urged formulation of a plan to make a study of present and post-war automotive advertising to be presented to the industry as a whole with thought of serving the automotive industry better. Research committee announced it favored the appointment of a committee by NAB to undertake continuing study of problems facing the industry in post-war planning, which committee would eventually look into important developments in broadcasting made by all branches of our Armed Forces during the war period.

The Public Relations committee came out for the use of highly training personnel in radio's handling of news coverage.

NAB Closes '42-43 With $36,998 Bank Balance, 18G Behind Last Year

Chicago, April 27.

National Assn. of Broadcasters closed its fiscal year on March 31 with $36,998.49 in bank, a drop of approximately $18,000 from the previous year's end, according to the annual report of Secretary-Treasurer C. E. Arney, Jr. NAB membership stood at 526 stations, as of April 15, 1943, one more than a year earlier.

Financial report showed receipts of $315,628 during the year. Biggest expenses were $122,548 for salaries; $54,224 in connection with 'musicians controversy'; and $20,691 for various committees. Travel cost $10,946, with another $11,542 for expenses of board of directors meetings.

A breakdown of the membership shows that 372 of the stations are network affiliates; 129 are independents; 19 are associates; 3 are FM, 2 are nets and one is a high frequency educational. Interesting is the fact that NAB includes two-thirds of the network affiliates; but only one-third of the independents.

Clipped Wings

Chicago, April 27.

All solicitations of new radio business around local ad agencies is out for duration of the NAB convention. Time-buyers agreed at a meeting at Radio Executives Club last week to discourage calls of station men and station reps so that the buyers could devote all time possible to attendance of convention proceedings.

Buyers' concordat does not meet with the fancy of the average broadcaster delegate, because latter usually looks forward to rounding out visits of this sort with sales pitches.

Rationing Affects Radio Programs

General Foods appears to be pretty much up in the air on what disposition it will make of its network program this summer. Rationing situation will play an important part in any decision making.

The indications are that neither the Jack Benny (NBC) nor the Kate Smith (CBS) variety periods will be taken over by pinchhitters. Benny will be off for 17 weeks and Miss Smith, 13 weeks. 'The Aldrich Family' (NBC) will take a six to eight-week vacation, but it hasn't been decided whether to make it a full 13-week layoff for the Maxwell House Coffee show, which precedes 'Aldrich' on the same network Thursday nights.

Arty Sustainer to Fill Metop Gap on Blue

Blue Network's summer replacement for the Saturday afternoon Met Opera broadcasts will be a series of 45-minute concert programs, with Alexander Kipnis, Met Opera basso, engaged for the first seven programs. Program which hopes to take advantage of the Saturday matinee serious music listeners will be heard from 4 to 4:45 p.m., incorporating an occasional streamlined opera along with instrumental and vocal guesters.

Show will bridge gap from May 1 until Met season opens in late October. Joseph Stopak will be musical director.

War Confab Personalities

Arthur Church, KMBC, Kansas City, is describing with pride his recently purchased farm.

Bob Convey and Mike Carmichael, KWK, St. Louis, while at track Monday (26), yielded to radio hunch and picked winner in 'Remote Control.'

Time magazine has two staff editors, Sonia Bigman and Bill Rich, covering convention.

Don Davis, WHB, Kansas City, conspicuously absent. His wife is ailing.

William Hedges, NBC stations' operative vice-president, recalls days (1923) when he helped organize NAB. Hedges is only member of NAB charter group still active in radio.

Paul Morency, WTIC, Hartford, reminisces at same sitting over those 1923 days when he toured the country drumming up membership for NAB as special rep.

Frank Silvernail, time buyer of B.B.D. & O., maintained running fire gag about stalk celery on trip out from New York.

Paul Keston, CBS general manager, shepherded his flock out to convention and kept himself in trim by presiding at six meetings Monday.

Niles Trammell, NBC prexy, was congratulated by all for his healthy appearance.

Earl Gammons, CBS politico v.p., is still the suave country squire, despite his exposure to Washington life.

Harold Batchelder is representing WFBR, Baltimore, and pinch-hitting for Hope Barroll, who has been ailing.

Lewis Allen Weiss, general manager Don Lee network, again on hand to give delegates sample of Hollywood sartorial splendor.

Doc George Halley, KMBC, Kansas City, can't resist putting in plug for station's 'Texas Rangers' whenever anybody mentions programs.

Glenn Bannerman, of Canadian Broadcasters' Association, and Don Manson, assistant to general manager Canadian Broadcasting Corp., among visiting firemen from across border.

Lieut. Bob Elson, former WGN, Chicago broadcaster and now stationed at Great Lakes Naval Training station, one of numerous exradioites now in armed services seen circulating around Palmer House lobby.

Usual promotion handouts conspicuous by their sparsity. It used to be aspirin, flowers and gimmicks.

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MANPOWER LOSS IS KEY PROBLEM

By BEN BODEC

Chicago, April 27.

Not a single cloud or disruption seems to be hanging over the second war convention of the National Association of Broadcasters, which opened at the Palmer House yesterday (Monday) for a three-day session.

The convention opened this morning (Tues.) with a threnody on the theme of what the broadcasting industry can expect to happen to its manpower as the war proceeds. Two Government agency officials urged broadcasters to face the manpower problem realistically and not to rely to any extent on the Government to solve their problem for them, while a third official got a polite laugh when he suggested that the industry might help in the recruiting of personnel for the Army Signal Corps with contributions from broadcasting's own ranks.

Davis Slams Chi Tribune

The opening day did bring a mite of drama, but this didn't occur during the regular session. The excitement derived from a side-show event which had been staged by the local division of the Office of War Information. Elmer Davis, the OWI's chief, took the opportunity of the mass interview with the press to administer a sizzling rebuke to the Chicago Tribune for an editorial in last Sunday's issue which labelled the OWI personnel as draft-dodgers. Davis characterized the editorial's statements as not only so much hogwash, but containing more misstate-

(Continued on page 39)

NAB Taking Part In Labelling Issue

Chicago, April 27.

The broadcasting industry is slated to take an official stand on the grade labelling issue. NAB Board of Directors, at a meeting last night (Monday), agreed to recommend that the NAB Convention cancel a resolution opposing any move on the part of the Office of Price Administration to shelve brands during war and institute a system of labelling instead.

There are some high authorities within the networks who are inclined to think that such a resolution would plump the radio industry in the center of a political situation, since the issue has caused quite a split in the OPA itself. If the opponents of grade labelling are ousted and the pragraders go into the ascendency within the OPA, the radio industry, it is argued, might find itself taking the brunt of any ensuing recrimination from OPA circles.

The NAB Board also recommended that the convention pass a resolution eulogizing the work of the radio division of the OWI.

Fitzgerald Moving

Ed Fitzgerald, radio director of the Erwin-Wasey agency, shifts to a similar assignment with the Donahue & Coe agency, effective June 1. He succeeds Bert Prager, who is due for Army induction in about three weeks.

Fitzgerald's successor at E-W isn't set.

Quaker Renews 'Terry'

Quaker Oats Co. has renewed 'Terry and the Pirates' on the Blue for 52 weeks effective Aug. 2. Launched Feb. 1, 1943, the show will go off the air for the summer following Friday's (30) broadcast.

'Terry' is heard Monday through Friday 6-6:15 p.m. with recorded repeats at 7 and 8 p.m. over 144 stations. Sherman & Marquette, Chicago, is the agency.

Sillerman Proposes Special OWI Shows Which Sponsors Can Place on Small Stations to Relieve Financial Plight

A proposal to relieve the financial plight now afflicting scores of small stations throughout the country as a result of the loss of advertising revenues was advanced last week by Michael M. Sillerman, president of the Keystone Broadcasting System. Sillerman, whose organization places transcriptions of commercial network shows with small independent stations, incorporated his ideas in a telegram which was sent to broadcasting execs and Government agencies concerned with radio. The telegram follows:

'Following exhaustive study of the small radio station situation and discussion with various interested industry and governmental groups, I intend to present the following plan to the forthcoming National Association of Broadcasters War Conference in Chicago: That the Radio Bureau of the Office of War Information agree to produce a series of 15-minute shows composed of leading name talent performers. Each program could be a miniature version of leading nighttime shows or entirely new productions headed by such artists as Jack Benny, Bob Hope, Kate Smith, Fibber McGee & Mollie, Fred Allen, etc. The commercial portions of these shows will consist entirely of special war effort material with inspiration presentation of war and victory themes earmarked by the OWI for broadcasting. These programs to be of the open end variety for institutional sponsorship by leading national manufacturers. Said sponsorships to be comparable to campaigns currently conducted in national magazines and newspapers along similar institutional lines by various concerns including many new wartime advertisers.

'Such sponsored programs to be released to a list of approximately 200 small stations in the lower or marginal class offering a highly specialized small town and rural audience. Also to any additional station of sponsors' choice for scientific coverage. Plan aimed at a triple objective: First to disseminate inspired war effort copy through the vehicle of nationally famous topflight talent in areas where this type of program is not generally heard. Second to deliver vitally needed revenue for the relief of small stations from new national sources based on individual merit of the stations. Third to afford sponsors an attractive method of institutional advertising directed to selected audience of millions of listeners in vast rural and small town areas for protection and the cultivation of the advertisers' market now, and for the post-war period.

'All this should be accomplished at economical cost on a group basis making this plan a sound business proposition for sponsors. In view of Elmer Davis' statement deprecating Government paid advertising, I believe this plan offers tangible solution in conformity with often stated general industry policy and views concerning Government subsidy or Government spending.'

Goes to NAB Committee

Telegram was also forwarded to the members of the NAB Small Stations Steering Committee, which met in Chicago yesterday (Tuesday). Sillerman informed the members that his organization will try to whip up a final draft of the program in time for the Small Stations Session skedded by the Convention tomorrow (Thursday).

In his correspondence with the Committee, Sillerman pointed out that 'We (Keystone) find ourselves squarely in the middle of this situation due to the fact that our national transcription system is composed exclusively of small stations. Most of these stations are in the critical financial class. For almost three years we have been devoting our efforts toward securing national business for these small radio outlets. We have long felt that the difference between profit and loss in the operation of these stations is the absence of national billing.

'To date,' Sillerman added, 'we have been able to induce, for the first time, a group of leading national advertisers into the small station field with their broadcasts. More will follow.

'Our consultations have been with various interested governmental and industry groups such as the Federal Communications Commission, the OWI, the Advertising Council and the NAB.' The letter to the Steering Committee continued:

'The solution should not only relieve the plight of the affected small stations during the present emergency, but, more important, should permanently remove the cause—for now and the post-war future. These small stations can and should be sold on their merit. They have a job to do for the national war effort, for their primary listening audiences and in behalf of many national sponsors.'

1 SPONSOR WITH 4 SHOWS ON SAT. NIGHT

NBC is turning over the Friday 10:30-11 p.m. niche, which it has heretofore reserved for public service broadcasts, to Colgate-Palmolive so that soap account can assign the period to Bill Stern. As part of the deal, Colgate is buying two additional half-hours on NBC's Saturday night schedule, namely 7 to 7:30 and 10 to 10:30.

With 'Can You Top This' and 'Hobby Lobby' currently on NBC and CBS, respectively, Colgate will have four shows running Saturday nights. Concentration will be without precedent in business.

Thompson, Old Gold In Burnup at WOR, N.Y., For Lewis, Jr., Pickup

The J. Walter Thompson agency and Old Gold have a peeve on against WOR, New York, because that station has exercised its right to take over the local release of Fulton Lewis, Jr.'s, daily broadcasts. WOR's action puts it in the position of relaying Lewis at 7 p.m., while WHN, New York, must wait for three-quarters of an hour (7:15 p.m.) to do the same thing in behalf of Old Gold.

WOR explained last week that it had restored Lewis to its schedule, after a long absence, because of the movement within Mutual to create unity among Mutual affiliates in the relaying of network-identified programs. When WOR ceased to carry Lewis, William Dolph, manager of both WOL, Washington, and the commentator, offered the series to his brother-in-law, Herbert Pettey, WHN's general manager. Petty accepted him and eventually induced Old Gold to sponsor the commentator.

After Old Gold, through Thompson, declined to switch its tieup with Lewis from WHN to WOR, the latter station sold the commentator's New York sponsorship to Plough, Inc. The Plough contract becomes effective May 2. Thompson described WOR's approach an 'ultimatum,' but the station explained that it had merely, out of courtesy, offered Lewis to Old Gold before accepting a contract from Plough.

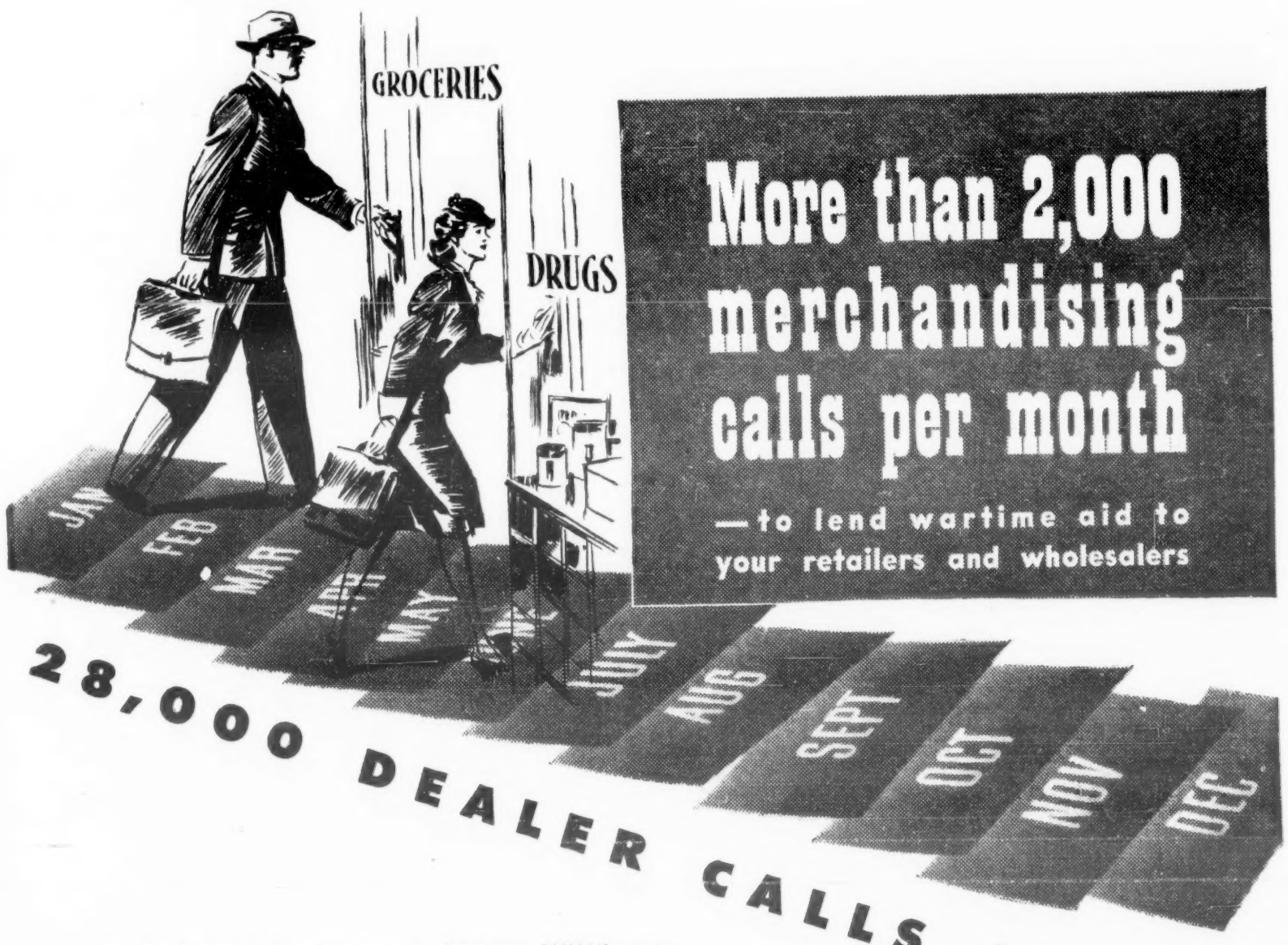
Lewis is now sponsored locally by 100 advertisers out of a daily hookup of 160 Mutual stations, plus the one non-Mutual outlet, WHN.

Otis Wingo Fined $500

Washington, April 27.

Otis T. Wingo, ex-Washington publicity man, who was formerly connected with several of the local radio sattions here, was fined $500 last Thursday (22) when he copped a nolo contendere plea on charges of failure to register as a foreign agent. He was plugging for Finland and Sweden among the Capital's newsmen.

Government prosecutor made clear in court that, while Wingo was a technical violator and should be punished, there was nothing to indicate 'the faintest trace of any subversive element.'



In the face of the manpower shortage, WLW's comprehensive merchandising activities take on greater importance than ever. As always, they encompass long-range plans which cover every phase of distribution, from manufacturer's representative to consumer.

Now, the personal dealer contact in 12 major markets is almost wholly dedicated to the wartime problems of the men who move your merchandise. Dealer calls are supplemented with BUY WAY, our radio merchandising newspaper with a circulation of more than 50,000 twice monthly, and with constant direct mail contact that totals 360,000 mailing pieces annually.

This merchandising program costs advertisers nothing, helps to make your WLW dollar the most effective advertising dollar you can spend.

LISTENER DOMINANCE. In 25 major cities of its four-state area, WLW delivers 48.7% of all radio listening, and in the rural areas around them, the listening index averages 2.5% greater. (City figure is a weighted average based on Hooper Mid-Winter WLW area rating, 1942, and does not represent the size of our audience in any one city.)

A NEW SALES SERVICE. Answering the problem of the man-power shortage is SPECIALTY SALES, a WLW affiliate. SPECIALTY SALES offers the services of experienced salesmen who cover every grocer and druggist in all cities of our four-state area. The services of SPECIALTY SALES can be bought on an extremely flexible basis at a very nominal cost.

- **WLW audience dominance, plus the cooperation we receive as a result of continuous dealer contact, now augmented by SPECIALTY SALES, offer you the most effective means ever devised for directing the distribution and sale of consumer food and drug products.**

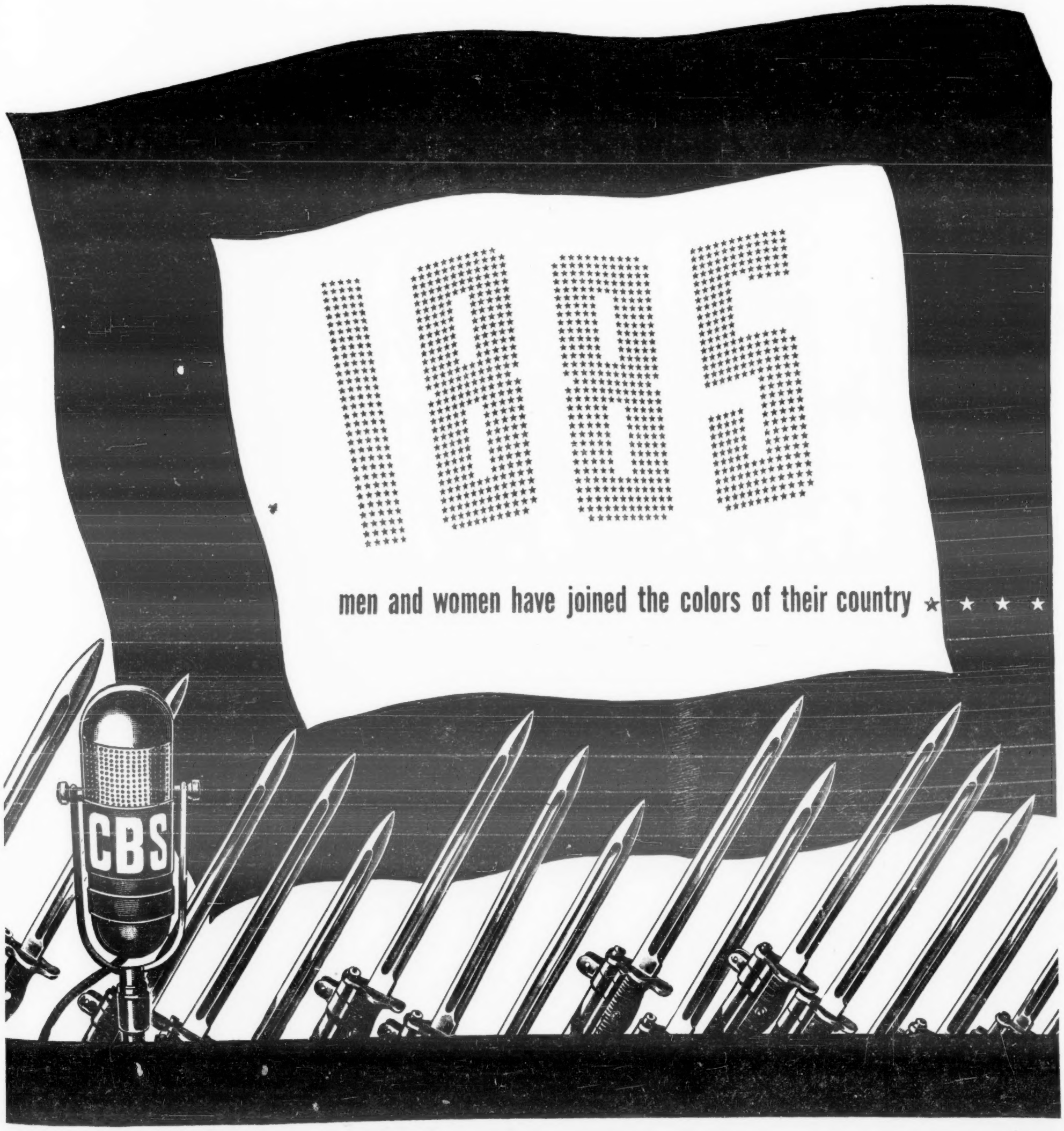
WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

DIVISION OF THE CROSLEY CORPORATION

from the

124 stations of the Columbia Broadcasting System ★ ★ ★



FCC Defies Congress on Dodd, Watson, Found 'Unfit' for Gov't Service

Washington, April 27.

The Federal Communications Commission defied a special sub-committee of the House Appropriations Committee last night (26) issuing a statement in which the commission flatly refused to fire Goodwin B. Watson and Dr. William E. Dodd, Jr. The men had been denounced as 'unfit' for Government employment by the congressional committee last Thursday (22), following charges by the Dies Committee that they were affiliated with pink outfits. Dr. Frederick L. Schuman, also accused by Dies, was cleared by the appropriations subcommittee.

The FCC's action at Monday's session was a close four-to-three vote, with commissioners Case, Payne and Craven dissenting.

Grouping Watson, Dodd and Schuman together, the majority FCC statement said in part: 'Our determination is arrived at with a full awareness that, under the law, the primary responsibility is ours.

'These men have been on the job and under our observation for a substantial time. No question has at any time been raised concerning the competence, accuracy or objectivity of their work. Their reports come under the daily scrutiny of their supervisors and of responsible officials of military intelligence, naval intelligence, Office of Strategic Services, State Department, Office of War Information, Coordinator of Inter-American Affairs, Board of Economic Warfare, lend-lease, Department of Justice, etc. It is inconceivable that any bias, distortion or subversion could escape the attention of these agencies. They have frequently commended the quality of the work performed.

'Watson, Schuman and Dodd enjoy the full respect and confidence of their superiors, associates and subordinates. The removal of any one of them would result in a direct reduction in the efficiency and quality of the essential war activity carried on by the foreign broadcast intelligence service.

'We do not, of course, endorse every word these men have uttered or every action they have taken. But we believe that the right of freedom of speech which the Constitution guarantees to every person embraces even those with whom we disagree. We cannot in good conscience take a course of action which, however politic and easy, may violate the constitutional guarantees of due process of law and free speech. In the light of the foregoing. We find no basis or reason for the dismissal of Watson, Schuman or Dodd from employment by the Federal Communications Commission.'

Dodd is the son of the ex-Ambassador to Germany. Watson is a former Columbia University professor and Schuman formerly taught at the Univ. of Chicago.

Radio Performer Termed 'Employee' in Case On Unemployment Taxes

Decision by the N. Y. State Unemployment Insurance commission that Jay Velie, an actor on the 'My Son and I' serial, was an employee, not an independent contractor, was upheld yesterday (Tuesday) by the Unemployment Insurance Appeals Board at Albany. Attorneys for the Ted Collins Corp., which produced the program for General Foods, had sought to have the decision reversed. The case was regarded as important, as an opinion that the actor was an independent contractor would have upset prevailing unemployment insurance practices.

Albert D. Schanzer, one of the members, handed down the Appeals Board's decision. Mortimer Becker, of Jaffe & Jaffe, represented Velie in behalf of the American Federation of Radio Artists.

Premieres

(April 28-May 9)

April 28

'Take-a-Card,' quiz, with Wally Butterworth, Honey Johnson, James Wallington; 8:30-9 p.m., Wednesdays; WOR-Mutual; Hinds cream (Lehn & Fink); Esty agency.

April 29

'The Busy Mr. Bingle,' comedy-drama, with John Brown; 8:30-9 p.m., Thursdays; WOR-Mutual; sustaining.

April 30

'Parker Family,' drama; 8:15-8:30 p.m., Fridays; WJZ-Blue (succeeding Dinah Shore); Woodbury soap (Jergens); Lennen & Mitchell agency.

'Sherlock Holmes,' mystery-drama, with Basil Rathbone, Nigel Bruce; 8:30-9 p.m., Fridays; WOR-Mutual; Petri wine; Erwin-Wasey agency.

May 2

'Freedom's Workshop,' dramas about American life in wartime, directed by George Asness; 6:30-7 p.m., Sundays; WNYC, New York; sustaining.

NBC, CBS Brush Off NAB's Coverage Map Standards as Passe Technique

The standards for coverage maps, which the NAB research committee is slated to recommend at Thursday's (29) session of the NAB convention in Chicago, have not, it is understood, the blessings of NBC and CBS. The networks considered the committee's methods of coverage measurement as old hat and based on techniques that the networks claim they abandoned some time ago.

WOW, Omaha, recently 'rushed out' to the trade a standard mail map embodying the to-be-recommended standards. The WOW coverage map is based on mail received by the station for a year prior to Nov. 1, 1942.

NBC and CBS' objection to the NAB committee's proposed standards are twofold: (1) That the mail count can easily be influenced by the type of giveaway which evokes the listener-writing, and (2) that the giveaway is identified with the station. The networks point out that the giveaway can be of a sort that will appeal largely in audiences in distant, outlying sections of the station's signal area (such as rural communities) and thereby render a distorted picture of the station's actual listening area. Also that the identification of the station with the giveaway does not furnish an unbiased insight into the the respondent's listening habits.

Albany Plans Version Of 'Stage Door Canteen'

Albany, April 27.

A local version of the 'Stage Door Canteen' network show is planned for broadcasting on Friday night over WABY from the new USO-Variety Club Canteen. Talented service men and women will mike, along with professionals from local night clubs, etc., under the proposed setup.

Forrest Willis will emcee the half-hour program, from the 500-seat auditorium in the Knights of Columbus building.

Personalties

Continued from page 35

Only giveaway observed was long pencils. Some broadcasters expressed the hope thing had no prophetic implications.

CBS sent its press chief, George Randell, and Mutual, Lester Gottlieb, but their NBC and Blue counterpart, John McKay and Earl Mullen, were missing.

Convention buzzing with rumors about identity of the surprise military speaker scheduled for the Thursday (29) luncheon, which is expected to make front page story. He's described as just back from the war zone. Broadcasters are betting it might be anyone from General MacArthur to Colonel Elliott Roosevelt.

Walt Dennis heads elaborate press headquarters setup for NAB, with Jack Fitzpatrick, formerly of WJJD, Chicago, as chief assistant.

Newton to Chi for BBC

William Newton, formerly with the BBC office in New York, has moved to Chicago to become the midwest representative of the company.

Until he came to the U. S. about two years ago, he was an announcer and producer for BBC in London.

Slight Case of Half-Listening

CBS' switchboard was deluged with telephone calls for a short space last Wednesday night (21), just because the proper emphasis wasn't placed on a two-word clause during the Old Gold-Sammy Kaye program. The producers of the show had arranged for the surprise meeting of a wounded sailor from the Solomons with his wife before the mike and studio audience, and Kaye was assigned to handle that portion of the script dealing with the incident.

Kaye, reading from the script, explained that the couple had not seen each other but once in two years. A couple minutes later the sailor's wife remarked that she had a surprise for her husband. It was the news of the birth of their child six weeks ago.

Calls began to pile into the Columbia switchboard. Women listeners wanted to know how come the sailor's wife had the nerve to announce the news about a baby when the couple hadn't seen each other in two years. The inquirers had missed Kaye's inclusion of the words, 'but once.'

Nebraska Broadcasters Nix Non-OWI Programs

Lincoln, Neb., April 27.

No more Government publicity will be aired free by Nebraska radio stations unless it is cleared through the Office of War Information. That was one of the principal resolutions passed last week at the annual meeting of the Nebraska Broadcasters Assn. The organization also voted thanks to the state Legislature and Nebraska members of Congress for bringing the shortage of farm radio batteries to the attention of the proper authorities.

Officers elected at the meeting included E. Anson Thomas, of KGFW, Kearney, president; Jud Woods, of KFAB, Lincoln, vice-president; Art Thomas, WJAG, Norfolk, secretary-treasurer; Harry Burke, WOW, Omaha, and Bill Martin, KMMJ, Grand Island, directors, and John J. Gillin, Jr., WOW, representative to the National Assn. of Broadcasters.

MBS, WOR Employees Will Get Acquainted

Mutual Network and WOR, its New York key, is staging a 'get-to-know-one-another' party for their joint personnel this Friday (30). The organizations together have over 400 employees in New York. The event will be held at the Mutual-Guild Playhouse, which the network recently took over as a studio, with the stage converted into a dance floor.

In announcing the party to its personnel, the network explained that it doesn't want them to lose that 'old comraderie' as the result of organization expansion.

Stanley Stevens with BBC As N.Y. Publicity Director

Stanley L. Stevens, former director of publicity for the radio workshop of the National Youth Administration in New York, has joined British Broadcasting Corp. as publicity director of the New York office. He was recently given a medical discharge from the Army.

Stevens succeeds Robert S. Wilson, who resigned.

NAB War Confab Peaceful

Continued from page 35

ments to the square inch than anything he has ever seen in print.

The OWI's director took the editorial apart sentence by sentence and counted each statement with citations of the actual facts and conditions prevailing within the OWI. He said that he was getting tired of having his staff referred to as draft-dodgers and remarked the writer of the Trib editorial was safely ensconsed in a city 4,000 or 5,000 miles from the fighting front, while many OWI workers on foreign duties were subject to the perils of submarines, bombs and other elements of warfare. It was, Davis added, no disgrace to work for the Government on the civilian front, and it was time that the political critics realize that it ought to be left to the judgment of draft boards as to whether a man is more useful to the OWI than to the Army. Davis spoke to the NAB delegates at the Monday luncheon, but his remarks were off record.

Over 1,000 In Attendance

Despite the efforts of NAB officials to keep the organizational representation down to a minimum because of transportation situation, the current convention will show an attendance of between 1,000 and 1,100 persons. An all-time high was achieved at last year's meet in Cleveland with the congregation of 1,200 delegates.

Washington spokesmen on the manpower problem at the opening session today (Tues.) will launch A. Appleby, executive director, War Manpower Commission, and Lieut. Com. Patrick H. Winston, Selective Service Board. They warned the broadcasters that before the war is over the armed services will have called on every able-bodied man between 18 and 38, and as soon as they start in training women as replacements the better off they will be.

The spirits of attending broadcasters wilted progressively while these forecasts were being made and they obviously could not help emitting a slight snicker when the next speaker, Gen. B. F. Stoner, of the Army Signal Corps, remarked that the industry might 'lend' him some of its technical help.

Lindsay Wellington, North American manager of the British Broadcasting Company, the final speaker of this morning's session, described the BBC's experience with women replacements as operators and maintenance workers. Women he said, proved most adaptable in the technical side of the industry between the ages of 25 and 35, because this bracket has a sense of responsibility and yet it is young enough to learn quickly.

Big Welcome Due Fly

James L. Fly, chairman of the FCC, in his talk before the convention luncheon tomorrow (Wed.), will deal merely with the part that American radio has played in the war and urge that the industry set up an official group on post-war planning. Fly is due to get a big ovation. The gesture will mark complete reconciliation between Fly and the NAB after what happened to him at the St. Louis convention two years ago.

Unlike Congress, the broadcasters prefer to leave the fighting to our armed forces, while they (the broadcasters) go peacefully about the business of solving their various operative problems, learning ways of overcoming manpower predicaments and determining how they can best cooperate with Government war agencies.

As excitement goes at these conventions, not a scintilla of it is expected at this one. Aside from the speeches of Washington b'gwigs and the appearance of the unbilled war hero, generally the outlook is one of unbroken dullness. The Mutual Network, which in recent years could always be looked to for a batch of convention pyrotechnics, has assumed a 'Peace is Wonderful' mantle and is now only interested in mending its fences with the rest of the industry.

Nor are there any dark political clouds on the horizon. The networks appear not to be pulling any wires or maneuvering for special privileges. They prefer to mark time until the U. S. Supreme Court has handed down its decision on the FCC chain broadcasting rules. Likewise conspicuous by its absence is the perennial move by Sidney Kaye to sell the assembled broadcasters on some proposition entailing conflict or expense.

Plenty Resolutions Expected

In some convention quarters it is predicted that this will be the most 'resolutin' convention ever. The resolutions are expected to pour forth from every committee and apply to every phase of radio's present troubles and entanglements, from the American Federation of Musicians' ban of recording, the economic predicament facing small stations, manpower, working with Government agencies to what to do about post-war planning.

One thing noticeable about this convention gathering, as compared to that of 1942, is the marked air of confidence and know-how. The uncertainty and trepidation that was evident at the 1942 meet has totally disappeared. With 16 months of war experience behind them, the broadcasters seem to be gazing at the horizon with much more self-assurance, and going about their problems in far better spirit and surehandedness.

Minneapolis—John T. MacKnight, WDGY announcer for the past five years, has been advanced to the post of production chief.

Has Her Points

...BUT MEMORY ISN'T ONE OF THEM!

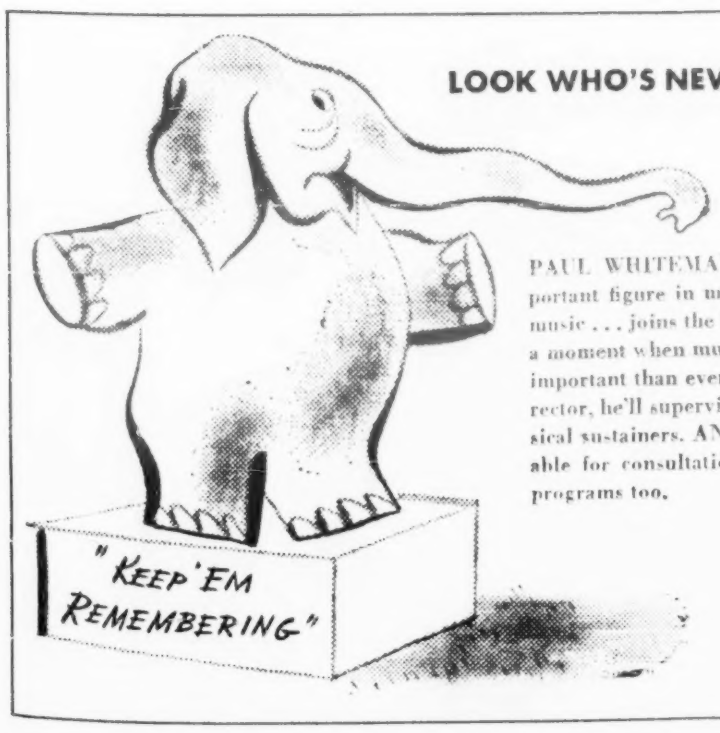
Amnesia (that consummate consumer) always was a gifted forgetter. And now the complexities of point rationing threaten to stamp out what little memory she had.

So, when war removes somebody's baked beans from the store shelf... well, it's natural enough if those beans become "the forgotten brand."

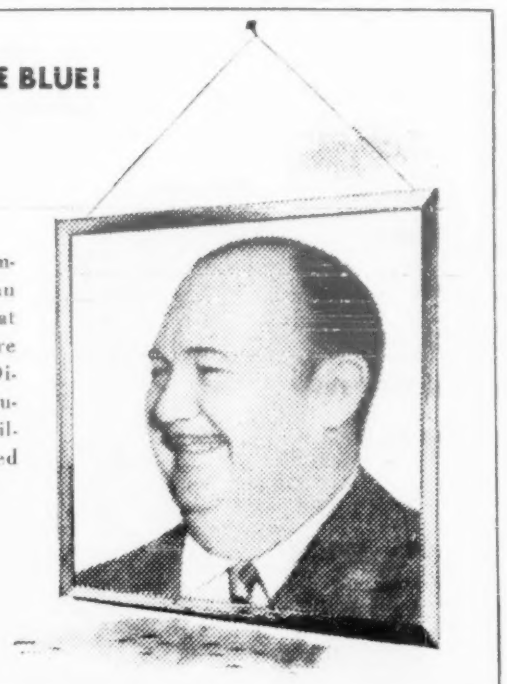
And Amnesia has no monopoly on disremembering. There are 130,000,000 men, women and children who are similarly gifted. Why, even the storekeepers are apt to forget an absentee product... unless the manufacturer finds some way to "keep 'em remembering" until peace and his product return.

That's a job for wartime advertising. And especially for broadcasting. And most especially for the Blue Network. Because... whether you're reminding people to buy now or after the war... *The Blue can carry your message into more homes per dollar than any other national medium.*

LOOK WHO'S NEWS ON THE BLUE!



PAUL WHITEMAN... most important figure in modern American music... joins the Blue Network at a moment when music itself is more important than ever. As Musical Director, he'll supervise all BLUE musical sustainers. AND he'll be available for consultation on sponsored programs too.



The Blue Network

A RADIO CORPORATION OF AMERICA SERVICE

Fems' Growing Influence

Continued from page 35

taken over men's jobs in radio prefer to feel that we are spanning the gap just for the duration. We're in it because of necessity, and when the war is over, I, at least, will be returning to the job of being a housewife.'

Even though WKAT was the first station in the country to hire women engineers, Mrs. Katzenstine's opinion is that most women won't stay, or want to stay, after the war.

See Femmes As Permanent

Then there's the attitude the women are going to have more important roles in station executive and administrative assignments after the war, and that women will prove too valuable in specialized niches to warrant later displacement. As Helen Woods, commercial manager, WIBX, Utica, puts it, 'The war has taken women out of the purely programming end of radio and given them opportunity to sell, manage, engineer and announce. And from reports, they are doing a man-sized job.'

Another femme genre that is in greater attendance at an NAB convention are the agency time-buyers. No small percentage of them likewise have during the past year filtered into jobs previously held by men, and what should make an interesting sidelight on psychology of the sex is whether the newcomers on both sides of the counter will prove as competent at maintaining smooth business relations as have been the male factions.

How the station-owners themselves feel about the womanpower trend was made evident at a meeting of the engineering committee yesterday (Monday). It was agreed that if it came to a choice between 4-F men and women in making replacements, the overwhelming preference would be for the women. It was also agreed that eventually American broadcasters would follow the British practice of replacing maintenance technicians with women wherever possible.

Vaughn De Leath Ill

Buffalo, April 27.

Vaughn De Leath, who originally came here for 13 weeks for Vicks Chemical on WBEN and stayed for five months, has been advised by her physician to rest because of a heart ailment.

She will take it easy for a few months at her Connecticut home

Quick Relay

Detroit, April 27.

Radio can provide its own off-the-air drama. While he was preparing his newscast, Gordon Shaw received word at WJR that his wife, in a hospital, needed a blood transfusion. As her plight was worded around, Duncan Moore, also a newscaster, confided that he had 'universal type' blood and would come to the rescue.

An hour later the pair were back at the station—Moore sans a pint and a half of blood and Shaw sans jitters for his broadcast.

TALK SPONSORSHIP OF RAYMOND MOLEY

O'Sullivan's Heels and the Mutual Network are talking about a quarter-hour news comment series. The personality mentioned for the program is Raymond Moley, one-time attache of the Roosevelt administration.

Bermingham, Castleman & Pierce is the agency.

New York.—Arnold B. Hartley, former program manager of WGES, Chicago, joins WOV in a similar capacity May 1, replacing Mario F Hutton, who enlisted in the army.

From the Production Centres

IN NEW YORK CITY . . .

WNYC will air a sentimental session titled, 'The Kindly Heart of New York,' this p.m. at 3:15. It will be done in collaboration with the N. Y. branch of the Alliance For Guidance of Rural Youth, headed by Mrs. Henry Lane Schmelz.

Marine Capt. Dan O'Brien, who was with the NBC press department before enlisting last year, is reported recovering from malaria in a Navy hospital after being invalided from Guadalcanal. O'Brien has been recommended for the Navy Cross for his one-man battle against a party of Japanese....Irene Cowan, WOR's screwball comedienne, was shifted Monday (26) from her Monday through Thursday, 9:45-10 a.m. bracket to the 10:45-11 p.m. spot as part of a buildup campaign. And Ralph Bellamy, co-star with Shirley Booth of 'Tomorrow the World,' will try to answer questions fired at him by high school editors during a mass interview on Bessie Beatty's 11-Noon session over WOR tomorrow (Thursday)....Pappy Hart, 5-year-old daughter of Micky Hart, of the Blue commercial program staff, played hostess recently when a group of regional managers of H. J. Heinz Co. held a meeting at web headquarters in connection with the Heinz program 'Baby Institute'....Lea Penman into NBC's 'Snow Village'....Barry Wood is on a New England war bond tour with Jackie Kelk and Jean Cagney....Joe Seiferth, of the WJZ audience promotion staff, is recuping from a siege of pneumonia at the Polyclinic.

Judith Evelyn, of the cast of 'Angel Street,' at the Golden theatre, plays the lead in 'There's Always Juliet' on next Monday night's (3) edition of the CBS 'Romance' series. Charles Munroe adapted the John Van Druten original. 'Wuthering Heights' will be the vehicle the next week, May 10....Dorothy Kirsten, the opera soprano, joined the cast of the 'Woman of America' serial to do the singing for the part played by Ginger Jones....Ruth Matteson joined cast of CBS serial 'This Life Is Mine'....Peggy Knudsen, Jim Ameche, Michael Fitzmaurice, Kate McComb, Paul Ford and Ed Jerome comprise the cast for tonight's (Wednesday) 'Manhattan at Midnight'....Diane Courtney weekended in Boston.... Norman Corwin left yesterday (Tuesday) for the Coast and is due back in about five weeks....John Tillman drew announcer spot on Prince Matchiavelli program on CBS Sunday (2).

Vivien della Chiesa, soprano of 'American Melody Hour' and 'Album of Familiar Music,' makes a concert appearance tomorrow night (Thursday) in Hartford....Bob Shaw, 'Front Page Farrell' writer, visited his Milwaukee home for a week....William Hare joined 'Stella Dallas' cast, succeeding Herbert Evers, who went to the Coast for a picture....Arthur Hughes, Nell Harrison and Bob Chisholm joined 'Amanda of Honeymoon Hill'....Muriel Starr subbing on the same serial for the ailing Florence Malone....Ronnie Liss and Katharine Raht added to 'Front Page Farrell' cast and Charlotte Ivea returned to her original part in 'Lorenzo Jones'....Ethel Kirsner, former fan mag editor, joined CBS press department.

Marjorie Lein, office manager of BBC in New York, to Portland, Me., for several days....Roy Maypole, WABC writer-director, joined Marines last week... Beth Zimmerschied joined CBS news staff as an editorial assistant on 'Report to the Nation'....Edward M. Brainard joined WOR continuity department, succeeding Stella Roth, who resigned to become a staff assistant with the Red Cross overseas....Al Ross has resigned as WOR commercial program director....George Allen, of WOR promotion department, recuperating from pneumonia at Post Graduate hospital.

IN HOLLYWOOD . . .

Don Bernard, producer of 'Blondie' for William Esty, may head up the Coast office of the agency when Bill Moore dons his Navy garb with the rating of lieutenant, j.g.....Emerson Foote around long enough to meet the radio crowd at a soiree and pick up the platter of Jack Carson show for inspection by the Campbell soup crowd at Camden, N. J.....John Swallow added Al Capstaff, former engineer, to his production staff at NBC....Lud Gluskin has to give up the music on 'Ceiling Unlimited' because it interfered with his other assignments at KNX. Anthony Collins took over the podium....'Scramby Amby,' used regionally in other parts of the country, made its Coast debut on NBC for Sweetheart soap....Templeton Fox, frau of Private Bob Welch, former producer for Eddie Cantor and Jack Benny, playing dramatic parts.

Van Newkirk, Don Lee program director, suffered severe burns in a motorboat explosion.

Frances Smith, of J. Walter Thompson office in Chicago, here for takeoff of Kellogg's recorded series on the Don Lee network. Tony La Frano doing the talking....Desi Arnez guesting with Eddie Cantor Wednesday (29) before shoving off for military duty....Bart McHugh and Hal Hackett switching bases for MCA, with the latter returning to New York.... Blanche Stewart, Brenda (and Cobina), made her first radio appearance in six months on the Jolson-Woolley show. She has been laid up with a knee injury....John Swallow cruising through the northwest to plant a few new program ideas at NBC affiliate stations....Bill Lawrence keeping five weeks ahead with his programs for Screen Guild Players. Coming up in the following order are 'Nothing But the Truth,' 'Johnny Eager,' 'Whistling in Dixie,' 'Shadow of Doubt' and 'Rebecca.'

George Lasker Now Also G.M. of WCOP, Boston

Boston, April 27.

George Lasker, general manager of WORL, Boston, took on the added duties last Friday (23) of managing WCOP, key Boston Atlantic Coast network outlet. A. N. Armstrong, Jr., former general manager of WCOP, was made assistant manager of both stations.

Lasker has not as yet announced any new policies for WCOP.

Sponsors Albany Baseball

Albany, April 27.

The John G. Myers Co., local department store now sponsoring an hour-long 'Musical Clock' on WOKO every day, plus a live-talent show and interviewing of children on Saturday, will broadcast the Albany Eastern League club home baseball games over WABY this year.

Gren Rand will do the play-by-plays.

Beg Pardon!

Recently WOW claimed to be the first major station in the nation to buy the Chicago Daily News Foreign Service.

This was an error.

Our good friend Gene O'Fallon at KFEL, Denver, purchased this fine service six months ago and has made great use of it in the Denver area.

I'm sorry, Gene.

(signed) John J. Gillin, Jr.
Pres. and Gen'l Mgr.,
Radio Station WOW, Inc.

Country Homes - Dairy Farms

If you are planning to build, or seeking a country home, see our listings first. We can show you some very attractive places, convenient to R.R. Station and bus lines.

JAS. A. O'CONNELL CO.
390 George St. Tel. 80
New Brunswick, N. J.

WATCH FOR
RENE REVEL
TOM KENNEDY
607 Fifth Avenue, New York, Tel. EL. 5-1877

WOR's "Bessie Beatty" is today the highest rated* woman's service program in Greater-New York

and "Bessie Beatty," we might add, has a limited number of openings available on her show

Advertisers, timebuyers, agencymen—the big trend in woman listening *is* to WOR. Square, root, or divide it by individual shows, or women's attitude about WOR in general; the answer's the same—WOR has what women want. In fact, asked Crossley, Inc. recently, "What New York radio station has programs that you feel give you the most help in your household work?" First choice with the 6,420 women asked was WOR.

—that power-full station at 1440 Broadway, in New York **WOR**

★ according to the "WOR Continuing Study of Radio Listening." The rating? 5.0!

MEMBER OF THE MUTUAL BROADCASTING SYSTEM

The American Theatre Wing

and the

Sponsors of

STAGE DOOR CANTEEN

"On the Air"

(Broadcast Over CBS Thursdays, 9:30 to 10:00 P.M., EWT)

Gratefully acknowledge the generous cooperation of all those who have participated in making this program so popular—both with men in service and their folks at home.

★ GUEST STARS

Brian Aherne
Andrews Sisters
Phil Baker
Tallulah Bankhead
Ralph Bellamy
Robert Benchley
William Bendix
Constance Bennett
Milton Berle
Al Bernie
Shirley Booth
Victor Borge
Connee Boswell
Carol Bruce
Virginia Bruce
Billie Burke
John Burke
Burns and Allen
Eddie Cantor
Harry Carey
Madeleine Carroll
Ilka Chase
Ina Claire
Jeanne Collins
Jane Cowl
Morton Downey
Joan Edwards
Ralph Edwards
Skinnay Ennis
Maurice Evans
Frank Fay
Joan Fontaine
Kay Francis
Jane Froman
Ed Gardner
Eddie Green
Lillian Gish
Benny Goodman
Edmund Gwenn
Helen Hayes
Jean Hersholt
Hildegarde
Lou Holtz
Bob Hope
Miriam Hopkins
Willie Howard
Helen Jepson
George Jessel
Al Jolson
Allan Jones
Beatrice Kay
Pert Kelton
Kay Kyser
Hank Ladd
Olyn Landick
Charles Laughton
Majorie Lawrence
Jerry Lester
Meade Lux Lewis
Ella Logan
Peter Lorre
Anita Louise
Paul Lukas
Jeannette MacDonald
Chico Marx
Herbert Marshall
Mary Martin
Ilona Massey
Elsa Maxwell
Lauritz Melchior
James Melton
Adolphe Menjou
Helen Menken
Yehudi Menuhin
Una Merkel
Ethel Merman
Merry Macs
Glen Miller Singers
Lucy Monroe
Grace Moore
Zero Mostel
Allan Mowbray
Anne Nagel
Anna Neagle
Gertrude Niesen
Merle Oberon
Walter O'Keefe
Parkyarkarkus
Louella Parsons
Jack Pearl
Jan Peerce
Zazu Pitts
Captain Gene Raymond
Irene Rich
Bill Robinson
Lanny Ross
Bidu Sayao
Martha Scott
Herb Shriner
Cornelia O. Skinner
Smith and Dale
Rise Stevens
Colonel Stoopnagle
Stroud Twins
Gladys Swarthout
Alec Templeton
Lawrence Tibbett
Arthur Treacher
Sophie Tucker
Cheryl Walker
Ethel Waters
Orson Welles
Bert Wheeler
Barry Wood
Alexander Woollcott
Monty Woolley
Ed Wynn
Roland Young
Yvette

★ ORGANIZATIONS

AFRA
Emily Holt
George Heller
Actors Equity
Screen Actors Guild
AGMA
AGVA
A. F. of M.
Tom Malone and staff

★ REPRESENTATIVES

Arthur Ashley
Walter Batchelor
Herman Bernie, Inc.
Ted Collins
Columbia Concerts, Inc.
Frank Cooper
Consolidated Radio Artists, Inc.
Mack Davis
Dolan and Doane
Bernie Foyer
Henry Frankel
Frederick Brothers
Gale, Inc.
General Amusement Corp.
William Gernannt Co.
Hal Hackett
Mark Hanna
Leland Hayward, Inc.
Nelson Hesse
Constance Hope Associates
Edith Hophan
Judson Concerts Bureau
Paul Lewis
A. and S. Lyons, Inc.
William McCaffrey
Bart McHugh
A. T. Michaud
William Morris Agency
Bill Murray
Music Corp. of America
National Concert and Artists Corp.
National Radio Artists
Leon Newman
Del Peters
Popular Concerts Guild
Bruce Powell
Herb Rosenthal
James Saphier
Bernard Schubert
Myron Selznick, Ltd. of N. Y.
Louis Shurr
Henry Souvaine, Inc.
Thomas L. Stix
Philip Weltman
Larry White
Wolf Associates, Inc.
Nat Wolff
Jules Ziegler

★ "ANGELS"

Maxwell Anderson
Joan Blondell
Governor J. Bricker
Frank Crowninshield
Irene Dunne
James Farley
Vinton Freedley
Rube Goldberg
Oscar Hammerstein, 2nd
Herbert Hoover
Fannie Hurst
George S. Kaufman
Mayor F. H. LaGuardia
Governor Herbert Lehman
Sol Lesser
Lieut. John B. Lodge
Paul V. McNutt
Lieut. Robert Montgomery
Pat O'Brien
Brock Pemberton
General Phillipson
Grantland Rice
Richard Rodgers
Mrs. Franklin D. Roosevelt
Mayor Angelo Rossi
Alfred E. Smith
Lieut. I. J. Stickney
Wendell Willkie

★ PROGRAM STAFF

Roger White, Producer
Frank Wilson } Writers
Eddie Forman }
Ira Ashley, Director
Bert Lytell, Officer of the Day
Raymond Paige and Orchestra
Alan Ward, Production
Frank Protzman, Engineer
Jack Amrhein, Sound Man
Dwight Weist, Announcer

★ Helen Menken, Chairman
Radio Committee
American Theatre Wing

produced by

C. L. MILLER COMPANY

for

CORN PRODUCTS REFINING COMPANY

'SALUTE TO YOUTH'
Cast: William L. White, Nadine Connor, Barry Kroeger, James A. Merrill, Ben Grauer, Raymond Paige orch, chorus
Writers: Richard McDonagh, Bill Slocum
Director: Gene Bennett Larson
30 Mins.; Tues., 7:30 p.m.
GOODYEAR RUBBER
WEAF-NBC, New York

(Kudner)

The ingredients of a slick program are present in this new 'Salute to Youth' series which Goodyear Rubber started last week on WEAF-NBC. The basic idea of the show is promising and the talent is there, but on the initial broadcast last week it hadn't been fused into smooth form. It may take several weeks to eliminate the wrinkles, but the prospects are promising.

The backbone of the show is Raymond Paige's new youth orchestra of 40 pieces. Like the program itself, this group seemed somewhat rough in performance on the premiere, though it is already fairly flexible and responsive. The fact that Paige's selections stressed pop music, and that the arrangements were on the showy side, apparently didn't minimize these qualities. However, the novel introduction of the various sections of the orchestra and even some of the individual players was an agreeable touch.

Nadine Connor, vocalist of the series, sounded nervous at the start, but her second number, 'You'd Be So Nice to Come Home To,' revealed pleasing warmth and interesting tonal colors. Her phrasing is exceptionally good. The dramatic spot of the show is author and ex-radio correspondent William L. White's 'Service Story of the Week,' part narrative and part dramatization. In this instance, the yarn lacked dramatic punch. Actor Barry Kroeger has the lead in this portion of the program.

Besides the institutional commercial continuity read by Ben Grauer, there's a weekly guest appearance by a Goodyear employee. The first was James A. Merrill, a chemist, who explained how the company developed and is making bullet-puncture-sealing rubber-lined gas tanks for planes. *Hobe.*

RUPERT HUGHES
Comment
15 Mins.; 1 p. m.
Sustaining
WEAF-NBC, New York

Novelist and screenwriter Rupert Hughes is taking a sardonic slant on the news in this new comment series Sundays from Hollywood and heard on NBC. It's a reasonably interesting program, though its humor seems a trifle subtle for wide appreciation. If Hughes can get into better form, giving his material and its treatment more point, the series may catch on.

Hughes opened his initial broadcast Sunday (25) with a reference to embarrassing moments, then played around with the idea of the various embarrassing moments of Hitler, Goering and Mussolini. Then, still exploring the topic of embarrassment, he talked about how woman, given unprecedented independence by war work, may refuse to go back into the kitchen when peace comes, thereby throwing mere males into confusion. He closed with an appeal for more flag-waving and cheer-up stuff on the home front. *Hobe.*

Henry Blanchard, an apprentice, and William Harding, formerly with WINS, New York, have been appointed assistant directors in the CBS network operations staff. William Anderson, another assistant director, has resigned to join the Army.

PHIL BRITO

WJZ and RCA-Victor's

Newest Singing Star

FEATURED AT

LA MARTINIQUE

In New York

Nightly Via the Blue Network

•

PERSONAL MANAGEMENT

GALE, INC.

48 W. 48th St., NEW YORK

'GREAT AMERICANS'
With Frances Benson, Claire Allen, Bill Chase, Jeffrey Etheridge, Howard Augusta and Vernon Chambers, Judge Stephen S. Jackson
Writer: Bud Fichel
Director: George Asness
30 Mins.; Thursday, 6:15 p.m.
Sustaining
WNYC, New York

New York's municipal station and the Juvenile Welfare Council have ducked the fundamental racial issues in their 'Great Americans' series, which is dedicated to outstanding American Negroes. Slanted for juves and strictly inspirational, Thursday's (22) session was a fantasy built around the accomplishments of the late George Washington Carver, one of the foremost agricultural chemists, who died last year.

Of the wealth of material offered by his struggle to emerge from slave status to that of a great scientist, the script confined itself to an enumeration of several soil research accomplishments. This was done by endowing the plant products used by Carver in his experiments with personalities and voices. The peanut, cotton and sweet potato plants spoke, telling what Carver had done for them. It was an interesting and amusing device, but not half as effective as a dramatization of Carver's life would have been.

The last 10 minutes of the session were taken up by Judge Jackson, of the Welfare Committee, who presented the winners of a composition contest run by the Committee (Elementary school children are asked to write a piece about the person whose life and works are dramatized. The best compositions to be read by their authors on the close of the following week's program). Two children, aged 11 and 12, read their pieces, dealing with the April 15 dramatization of the life of Samuel J. Battle, city's first Negro policeman and parole commissioner. The letters revealed a forthright understanding of the program.

Judge Jackson then wound up the proceedings with a five-minute pep talk about opportunities for Negro children to become great leaders through hard work and perseverence.

Follow-up Comment

Goodman Ace ('Easy Aces') is in the midst of a plot that promises to pay off plenty in laugh dividends. It's the perkiest set of scripts that the show (CBS) has offered in some time. Jane Ace is back to her self-appointed role of matchmaker, with her friend, Marge, the victim.

'Report to the Nation' last Saturday (24) CBS (7-7:30 p.m.) previewed three songs by Leonard Keller, former Chi bandleader, now employed in the plane engine room of Cadillac Aircraft, Detroit, and the moving spirit behind the forthcoming revue, 'Roll Up Your Sleeves,' the war workers version of 'This Is the Army.' The songs, written especially for this production, which will tour the nation's war plants starting the latter part of June, were catchy numbers revealing a deft professional touch. The first, 'Sleeves,' had lots of spirit and lilt both in lyrics and music. It was followed by an appealing sentimental ballad 'I Hope the Music Never Ends.' The third of Keller's contributions was 'Swing High Production.' This is a 'documentary' song urging the workers to turn out more tanks, planes, etc.

Edward Murrow, on his broadcast Sunday (25) from London for International Silver, gave an unusual plug to his sponsor. Explaining that the series was a year old, he said he had deliberately not followed custom in paying tribute to the company at the outset, but that in the 12 months the program had been on the air there had never been any attempt to interfere with him in any way, or influence what he said. Because of the directness and obvious sincerity with which it was said, it was quite impressive.

'The Great Gildersleeve' closed its Sunday (25) show on NBC with a personal Easter greeting from and by the president of the sponsor company, J. L. Kraft. This was a case in which sincerity and good intention was little help. He meant well, but he's no speaker.

'Battle of the Sexes' contest between authors and publishers last week had three writers, all femmes, versus three male publishers. Males won. Battle found Mme. Ivy Litvinoff, wife of the Russian ambassador, paired against Ray Bond, of Dodd-Mead; Helen Reilly (sister of quiz-king John Kieran) opposing Bennett Cerf, prez of Random House, and Emily Kimbrough vs. Tom Coward, prez of Coward-McCann.

Mme. Litvinoff took to the mike on the Molle Shaving Cream-sponsored show to plug her new book, 'Moscow Mystery,' while Miss Reilly was doing the same for her 'Name Your Poison' and Miss Kimbrough likewise for 'When Our Hearts Were Young and Gay,' co-authored with Cornelia Otis Skinner. Walter O'Keefe m.c.d.

'NICK CARTER'
Lon Clark, Helen Choate, Bill Quinn
Director: Jock MacGregor
Writer: Edward Gruskin
Mystery Drama
Sun., 5:30 p. m.; 30 Mins.
WOR-Mutual, New York

While the master detective as drawn in this series will hardly be recognizable to an older generation that got acquainted with him through the Street & Smith pulps, the WOR-Mutual version of 'Nick Carter' stacks up as pretty good radio entertainment. It took the writer but a week to get the program in a promising groove. The introductory installment sounded somewhat like an echo of 'The Shadow.' On the second show (18) the format assumed a personality of its own, and the three leading characters—Nick Carter, the newspaper reporter, and the master sleuth's girl-Friday—came out of the characterization blur with more sharply definable attributes.

The direction on both installments was expert in every facet, while Lon Clark proved an apt case of casting for the Carter role. In short, 'Nick Carter' has a commercial tang. *Odec.*

'NOTES FROM A LADY SAILOR'
Sketch
30 Mins.; Sat., 6:30-7 p.m.
Sustaining
WOV, New York

New series of programs designed to portray life among the WAVES, SPARS and femme Marines stationed at the Bronx Naval Training School got off on the wrong foot in its initial stanza Saturday (24). The program, taking the form of a dramatized letter of a WAVE to her folks at home and interspersed with music, was painfully amateurish throughout. Produced, written, directed and acted by the Naval School's personnel, it will obviously require a more professional touch to hypo audience interest in future stanzas.

The constant break-in of the music with a theme tune cued to a phrase or word in the 'letter to home' only had the effect of disrupting the continuity. Several of the musical interludes were more or less dragged in, although it is to the credit of the band that its playing ability was on a superior plane to either the acting or the script material.

As it measured up Saturday, a forthright commentary on life among the women at a naval training station would not only serve as more effective propaganda for recruiting, but would enhance the entertainment value of the program. *Rose.*

'THIS 'N' THAT'
With Shirley Ten Eyck
Participating
25 Mins.; Mon. to Sat.; 3:05 p. m.
WSNY, Schenectady

Transcribed music, household and other tips, news on rationing, guest interviews and plugs for local merchants comprise this daily program. Not a recipe ride, it is handled by Shirley Ten Eyck, a young woman with a rather fair voice and likeable air personality. Miss Ten Eyck has improved since she took over the show and despite some flaws, indicating limited experience, should continue to make progress.

The script was rather well-written at this catching. Cecil Woodland, continuity chief, signs on and off the show with a light, often kidding touch.

One thing to which Miss Ten Eyck might give more attention is the music; the styles played by various leaders, their histories, featured vocalists, etc. In other words, speak with more authority. A remark seeming to indicate Miss Ten Eyck was not up on Bob Crosby's type should never have been made.

The rationing-war message angle is timely. One of her femme guests, apparently a former radio artist now in war production work, ad libbed and sounded more natural, more flexible than even 'names' on 'set' interviews over the webs. *Jaco.*

'THIS IS OUR CAUSE'
With Ralph Bellamy, Marion Manderen, Blessed Martin Choral Group, Col. J. Burt Webster
30 Mins.
SKOURAS THEATRES
Sunday, 4:30 p.m.
WINS, New York

Arch Oboler's play, entitled 'I Have No Prayer,' written especially for the National Conference of Christians and Jews, under whose auspices this Skouras theatre stanza was presented, proved an absorbing plea for tolerance among all races and creeds embodying the fighting forces of the U. S. It was excellent, skillfully contrived, impressive entertainment as well.

Ralph Bellamy, borrowed for the program from 'Tomorrow the World' (legiter on Broadway), turned in a standout, completely convincing performance. He was cast as the tough Irish soldier from New York who discovers that the five men thrown together in the U. S. tank on the North African front, differing widely in appearance, background and education, are much alike and that they're all fighting for the same thing. Drama was presented via the convenient flash-back method, opening with Bellamy delivering eulogy over one of his fallen comrades.

Blessed Martin Choral Group of 50 Negro voices, a topnotch vocal unit, was presented in a couple of Easter carols. Marion Manderen, lyric-dramatic soprano soloist from Temple Emanuel, New York, sang a traditional Hebrew Passover chant, while Chaplain Webster of the Second Service Command was guest speaker.

Nathan M. Rudick directed the Oboler skit, Henry Slyvern arranged musical background, with Nick John Matsoukas and Harry Alexander Fuchs in charge of production. *Mori.*

'FRANKLY FEMININE'
With Mary Hamman
Comment
15 Mins., Mon.-thru-Fri., 9:30 a.m.
Sustaining
WEAF-NBC, New York

Women's wartime problems are the basis for WEAF's latest quarter-hour sustainer, 'Frankly Feminine.' Commentator Mary Hammon dished out some very practical household, feeding and conservation advice to her femme listeners on the opener (26).

She has an easy radio manner and pleasant voice to match, but should inject more spirit and intimacy into her show instead of just listing recipes and answering questions.

A daily guest is also a feature of the series, and the first, Kay Hardy, was very helpful with household hints to the war bride. Taking into consideration first-day jitters, the program should prove a valuable aid to the war-harassed homekeeper.

'BLUE ROOM BREVITIES'
Sustaining
30 Mins.; Sat., 3:15 p.m.
WWL, New Orleans

This compact, local variety package is fast moving, with Ed Hoerner's sure-footed m.c.ing an asset. Carl Ravazza's band, currently appearing in the Roosevelt hotel's nitery, sounded full and was especially appealing because the arrangements stressed the melody and also gave the vocalists fine support.

Show got off to nice start with band playing 'Way Down Yonder in New Orleans.' Ruth Petty's singing of 'Strawberry Blonde' and 'Mean to Me' was definitely clicky. She was followed by Bonnie Boyd, band's vocalist, in 'Happiness Is Just a Thing Called Joe' for good change of pace.

Highlight of show was audience participation with customers singing with band and two femmes selected to lead band, with comedy results. Ravazza then took spot, singing 'It Can't Be Wrong,' in nice voice.

Initial show augered well for those to come. *Linz.*

The successor to soap operas

NEWS-N'-MUSIC

now available on

WFIL

PHILADELPHIA

560 KC-Philadelphia's Best Frequency

Friday night Kate Smith is celebrating the completion of her twelfth year of broadcasting—all on CBS. Saturday is her birthday. When Kate was 8 years old she made her first public appearance singing (on her birthday) to a group of French soldiers near her home in Washington. Friday night she carries on her glorious habit of singing to American soldiers at Pomona and Santa Anita...

To a great artist, an even greater patriot, and a true friend...CONGRATULATIONS

from the...Columbia Broadcasting System

Franco's Hipper On Hooper

Continued from page 34

lies in each county that you claim is within your coverage area which listens to your station, and if we can know the frequency of that listening, I believe that we will have information of real value in appraising your station, in viewing the competition and more particularly in knowing what we are buying when we spend our money for time on your station.

Advertisers Smartened Up

'This may sound like a deflationary trend, but I think that most smart advertisers (and more and more of them are getting smart each year) realize that their ads are not read by the total ABC circulation of magazines and newspapers, no more than their programs are listened to by every radio family in your coverage area.

'I am not a research authority, and I am not going to attempt to describe the ideal method of measuring circulation at this time, but I would like to tell you that considerable progress has been made in developing sound techniques for determining the true listening area and actual circulation of individual stations. Some of you might recall the pioneer work of the Joint Committee on Radio Research which was composed of representatives from advertisers, agencies, and broadcasters. The Joint Committee spent considerable time and money wrestling with this problem and as far back as five years ago discarded the techniques many of you are still using for measuring listening: field strength maps, fan mail maps, post card maps, post card surveys, and the like. You may also recall that the joint committee recommended that a representative cross section of radio homes in each county be surveyed in order to determine station coverage and circulation. I know that it isn't simple, and that careful safeguards must be used in allocating your sample, in framing the questionnaire, in the distribution of the interviews, and in the interpretation of the results. Of course, it is important to avoid bias, therefore the survey should be made by an independent authority, if possible. Keep your questionnaire simple, and try to determine the degree of listening to your station either in terms of time or frequency of listening. We don't expect perfection, but we would like to see some steps in the direction of honest and conservative maps. I must say in all fairness that many stations have taken some very significant steps in the right direction and have given us listening maps and circulation figures which have been of real value to both of us.

'I cannot impress on you too strongly that such soundly conducted and properly prepared listening area maps should form the bulwark of your selling effort. Even if such maps are not perfection on your first attempt, I sincerely believe you will find them very useful and at least a good private inventory of your own assets.

'And now I should like to turn from what we might term gross circulation figures to an analysis of net advertising circulation. This, of course, suggests program ratings in radio. I am sure that all of you are familiar with the widely used CAB (Crossley) and Hooper program rating services. These regular services provide bi-monthly ratings on all commercial network programs expressed in relative terms based on total radio homes and sets in use.

Survey Limitations

'Despite the fact that these services are widely used (and sometimes abused), they have their limitations from a research point of view. Both services are limited to telephone homes in 32 or 33 major markets, and therefore fall short of giving us a truly representative cross section of radio listening in the United States. As many of you know, there are more than twice as many radio homes as there are telephone homes and there may be wide differences in listening habits between these two groups by individual programs. In addition audience statistics reveal marked differences between listening habits in urban centers as compared with smaller cities and towns and rural centers. In spite of these deficiencies, however, the telephone technique has been a useful research tool, and these two rating services, in the absence of anything better, at least indicate the relative size of the audience controlled by commercial network programs among telephone homes in 32 or 33 major United States cities.

'Within the past couple of years Hooper has extended his service and has provided individual city reports in about 50 cities. These reports contain program ratings and station indices based on data gathered in exactly the same way; that is, by means of the coincidental telephone technique. Such reports have been read and bootlegged and re-read by a great many people in the industry. It is my impression that some of the reports have been misused or misinterpreted. There is a tendency on the part of many station managers—and others, for that matter—to generalize beyond the limits of their evidence. I simply mean that it is sometimes necessary to look behind the surveys in order to properly evaluate the findings for the individual programs or periods under scrutiny and to recognize certain limitations which may exist in the data.

'I believe that such station-city surveys have value, however, particularly in measuring trends in program and station ratings. Provided, of course, that the sample is adequate it is possible to measure the direction of your program rating—the effect of changes in the program structure and the changes in the size of the listening audience controlled by the station. My word of caution concerns the use of such surveys in a promotional way, such as claiming wide leadership over competing stations in terms of absolute figures to the second decimal place. I know that there are many smaller stations which have been seriously disturbed by such station indices, and I should like to assure them that there are many of us on the buying end who are not taken in by exaggerated claims. We are more impressed with an honest, straightforward presenttation of facts, even though the station may be in second or third place in its market. Furthermore, we are constantly watching the direction of individual programs on smaller stations and the trends in station indices for morning, afternoon, and nighttime.

'I mentioned that such surveys are currently limited to about 50 cities in the United States. I am not going to recommend or oppose their extension, but here again I would simply like to stress the value of any such measurements to station management. In other words, research may provide useful ammunition for sales and promotion, but it is sometimes just as useful to station management in pointing out weaknesses which may exist in program structure, specific talent appeal, commercial handling, station policy, and the like.

Value of Audimeter

'Some of you may be familiar with the Nielsen Radio Index or audimeter, which is one of the latest developments in radio research. This is a mechanical device which can be attached to any radio set and reveals a record of the time of listening and stations tuned in over a period of a week or even a month. Records from these audimeters make possible minute-by-minute analysis of programs, and can actually reveal a profile of the advertiser's program and his commercial announcements. Such information is obviously of value to intelligent program producers and radio writers.

'While I have great respect for this method of measuring programs, I believe that even an automatic recording device has its limitations, and the resulting data must be carefully scrutinized and interpreted. Just to be critical, for example, here are some of the questions which occur to me in connection with automatic recording devices:

'I have seen no proof that people are consciously listening to the radio all the time that it is on. The recording device may reveal that the set is in use, but there may be no person in the room at the time it is in operation.

'Similarly it might be charged that people who have audimeters in their homes may become conscious of the fact that their listening is being measured, and this might affect their listening habits.

'The automatic recording device will not provide identification or misidentification of program or sponsor.

'Automatic recording devices are extremely expensive and we must question value of findings in relation to their cost. I am sure the cost would be prohibitive, for example, to set up an adequate sample of automatic recording devices in every county of the U. S. for the purpose of measuring station coverage. Measuring one section of the country at a time with a constant sample may be subject to criticism and I believe that research authorities could argue at some length on the pros and cons of a constant sample such as Nielsen has set up and a changing sample such as the Fortune and Gallup use. Here again, the constant sample may be subject to the criticism that people might be conscious of the fact that their actions are being measured.

'I know that a number of questions have already been raised regarding the size and distribution of the audimeter sample and these are factors which must be constantly kept in mind in analyzing and interpreting the results.

Agencies' Contribution to Research

'A number of advertising agencies have contributed a great deal to radio research. At Young & Rubicam, for example, our Research Department has developed techniques for measuring the component parts of programs in what we call our 'Radio Profile Studies.' Radio Profile Studies may be described as a continuous measurement of the rise and fall of listeners' interest to a program as that specific program is broadcast. For the purpose of providing such measurements a device which we call a radio barometer has been perfected. This barometer or voting machine reveals instantaneously and continuously the average interest of the selected group of listeners to the programs as they actually listen to the show. The barometer plots a curve which reveals in summary the minute-by-minute likes and dislikes of the entire listening group.

'Automatic recording devices, listener panel surveys, program barometers, and the like are, I believe, very significant trends in radio research because they make possible qualitative as well as quantitative analyses of radio programs. I believe there will be considerably more protesting of programs. I believe there will be more analysis of individual programs in terms of their component parts such as comedian versus singer, dramatic versus music, dramatized commercial versus straight commercial, etc. It is reasonable to hope that in the not too distant future many of us will have information at hand with which to predict the success or failure, if not the actual rating, of individual programs even before they go on the air.

Local Stations Contribute

'There is no particular reason why large advertisers, networks or agencies should have a monopoly in this field of research. I know from past experience that some of the most brilliant discoveries and startling innovations have been made by local station operators and local producers. I honestly believe that you station men have greater opportunities for developing new program ideas and techniques than many large advertisers.

'And this leads me to the final thought I would like to leave with you which might be summarized in the two words 'know thyself.' A research point of view on the part of station management is, to my way of thinking, a very desirable and healthy outlook.

'The only way that improvements can be made is to first discover where and why the improvements should be made. In other words, what are the weaknesses or deficiencies?

'I know that I speak for a large group of time buyers when I tell you that I am more impressed with an honest, straight-forward presentation of facts than I am by glittering generalities and unsupportable claims of leadership. It has been my observation that most surveys simply confirm what everyone knows anyhow, and if I were you I wouldn't be either too proud or too ashamed of their findings. Make good use of the findings but don't misuse them. And remember also, however much you may doubt it at times, that we on the buying side of radio are also human.'

FCC Denies Power Boost to WCOP, Hub

Washington, April 27.

FCC announced Thursd y (22) it was denying without prejudice the application of WCOP, of Boston, to make changes in its directional antenna for night use and to step up power from 500 to 1,000 watts.

WCOP, one of several foreign language stations controlled by Arde Bulova, was under FCC investigation earlier in the year in connection with its foreign language programs. FCC wanted to know more about some of those handling Italian programs and charged, at the time, there might be a Fascist angle.

Inside Stuff—Radio

Tips to local broadcast stations who like timely news tieups on their programs:

May is a good historical month, with Memorial Day as only one of several important dates, many with a good Latin-American angle. Here are the tops:

May 5, national Mexican holiday commemorating military victory over French in 1862.

May 8, Hernando de Soto discovered the Mississippi river in 1541.

May 13, founding of the first permanent English colony at Jamestown in 1607.

May 14-15, Independence Days in Paraguay.

May 20, Independence Day in Cuba.

May 21, American Red Cross founded in 1881.

May 25, Independence Day in Argentina.

May 29, birthday of Patrick Henry.

May 31, birthday of Walt Whitman.

The Blue Network's version of that meeting between Raymond Gram Swing, sponsored by Socony, and Richard Compton, head of the Compton agency, the week before last in Washington is that there had been a misunderstanding. Compton, whose agency handles the Socony account, had, according to reports, been snubbed by Swing while calling on the commentator at his Washington hotel. As described by the Blue the meeting turned out a 'disappointment' to Compton merely because the agency owner had been so anxious to have a talk with Swing while he (Compton) was in town. Swing, according to the Blue, told Compton that he wasn't feeling well and Compton, in turn, expressed solicitude for the commentator's condition and urged him to retire immediately after that evening's broadcast.

Morton Downey arranged and emceed an elaborate Coca-Cola party a week ago Saturday in Washington's Hotel Statler on the occasion of the celebration of 250,000 miles of camp traveling by the Spotlight Bands. It was a good dandy goodwill stunt, engineered by Steve Hanagan, with Downey as the personality representative of the company. The special broadcast, attended by 1,500, was followed by a party for 750, including some 32 U. S. generals, 27 admirals, all the D. C. bigwigs, et al., with the theme 'a salute to the man behind the desk.' The food, incidentally, was circumspectly of the approved and non-rationed type.

Incidentally, Downey's own afternoon show is now 200 stations (it started at 125), and will increase to 225 or more for the summer, not going off during the warm spell.

Four New York ad agencies are assisting the War Manpower Commission without compensation and have assigned personnel to working on various manpower campaigns. Erwin-Wasey was the first to do so, delegating Edward A. Fitzgerald, its radio director, and Latham Ovens, writer, to produce a series of recorded spot announcements. J. Walter Thompson assigned William E. Berchtold to national and local drives for recruiting woman power. Calkins & Holden, through its president, J. Sherwood Smith, is handling newspaper campaigns regarding transfers and training. Young & Rubicam is in charge of farm labor drives and one of its executives, Raymond Rubicam, is a special assistant to WMC chairman, Paul V. McNutt.

Competitive cigaret brands admit that Old Gold stole a march on them by being the first to capitalize on a substitute made necessary by OPA freezing. The 'apple honey' that Old Gold is plugging in its print and radio advertising is something that all other cig manufacturers, according to the tobacco trade, will have to use in place of the verboten glycerine. Latter ingredient was ordered frozen strictly for war use as of April 1, and Old Gold was the first to seize the opportunity of converting a necessity into a virtue.

The speech that Miller McClintock, Mutual prez, is to make before the Los Angeles advertising club will be recorded for distribution by the Advertising Council to other advertising clubs, units of the Better Business Bureau and branches of the U. S. Chamber of Commerce. The discs will also have an introduction by Chester J. LaRoche, chairman of the Advertising Council and of Young & Rubicam. The speech, it is understood, will be a tribute to advertising.

The 10-year-old towers of KSO-KRNT, Des Moines, Iowa, have been scrapped for salvage, giving 55 tons of steel and 60,000 feet of copper wire to the war effort. KSO and KRNT are now operating on their four new towers three miles southeast of Des Moines. These went into construction in 1941.

Broadcast stations are asked to play the national anthem each noon during National and Inter-American Music Week, May 2-9, in a letter to the NAB from C. M. Tremaine, secretary of the music committee.

Lehn & Fink distributed gift bottles of Hinds Honey and Almond Cream among radio editors as an attention-calling stunt for its 'Take-a-Card' quiz program which opens on Mutual tonight (Wednesday).

Albany Canteen Show Gets Sponsor on WABY

Albany, April 27.

The new half-hour Friday evening program broadcast over WABY from the USO-Variety Club Canteen in Knights of Columbus building has been sold to Merrit hats. The proceeds go to the two-floor canteen, opened in early March. Harold E. Smith, general manager of WABY-WOKO, and Harry L. Goldman, sales manager, are members of Variety Club. They helped to arrange the air show and then sold it.

Forrest Willis m.c.s the show, which enlists the talent of servicemen and women and also professionals here. It originates in 500-seat auditorium of the canteen, before a service audience.

1-Min. Blurbs Supplement Gen'l Foods' Net Shows

General Foods is supplementing the network coverage of its Post brand products with schedules of one-minute announcements. These schedules are going to markets not intensively reached by network programs, which plug Post Bran Flakes, Toasties and Raisin Bran.

The spot campaign, which starts May 3, calls for two blurbs a day and one blurb a night from Monday through Friday.

Ralph Edwards Combines Special Recruiting Stint With Bond-Selling Tour

During his current War Bond tour with his 'Truth or Consequences' program, Ralph Edwards is also inaugurating local manpower recruiting shows in various defense industry cities, besides making numerous camp show appearances. The manpower programs, called 'Know Your Neighbor,' have already been started in Indianapolis, Wichita and Denver, with others to be launched elsewhere before he reaches the Coast.

In each such case, Edwards goes on a local station and broadcasts the conversation as he calls up women picked at random from the phone book, asking them about taking jobs to relieve men for Army service or heavy industry. In each city, a local broadcaster takes over the series after Edwards leaves.

He's doing both the manpower and camp show stints at his own expense. At last report, his 'Truth or Consequences' series had piled up about $30,000,000 in War Bond purchases for admissions.

WJLS, Beckley, W. Va., joins CBS as a special supplementary station, available with CBS' basic network, effective May 15.

The station operates full-time at 250 watts on 1240 kilocycles.

Blue Network May Up Wire Costs 100%; Spot Time Buys as Alternative

Blue network has advised some of the users of its remote band broadcast wires that within the next couple weeks the weekly rate for such pickups will be increased from $100 to $200 for the basic two shots a week. As an alternative, the clients have been advised that they can continue to pay the $100, if they wish to spend an additional $125 weekly extra on spot advertising during the 1 a.m. to 7 p.m. record show, which emanates from N. Y.

When checked on the rate increase, a Blue official asserted that sometime during the past several weeks there was talk of increasing pickup rates, but that nothing concrete has been decided upon. However, the above mentioned terms have been dispatched to several Blue line-users in the N. Y. area and they have not been advised of any change of attitude.

There has been a general tightening up by all networks lately in the band remotes situation. CBS recently cut down late evening time devoted to bands, and will soon cut further. Among the spots slated to lose CBS wires are Mrs. Marie Kramer's Lincoln and Edison hotels. In place of this music the net is scheduling various variety programs as a means of building program material.

Band men do not believe that the lessening of broadcast time out of N. Y. spots will make it more difficult for the latter to secure bands. It may pose a problem, they assert, for certain rooms, which will have to considerably increase money offers, but the larger ones, which have considerable prestige, will have no trouble. N. Y. is the source of music and headquarters for all recording studios, and once the recording controversy is adjusted bandleaders will still want to locate, if only for the opportunity to lay in a stack of master discs.

Sonny Dunham 4-F

Sonny Dunham was rejected for service with the armed forces last week. He drew a 4-F classification, following a physical in N. Y.

With his band at the RKO theatre, Boston, Dunham had to leave the combination one day to come into N. Y. for examination. His band opens Friday (29) at the Capitol, N. Y., in support of George Jessel, Jack Haley and Ella Logan.

Negro Social Orgs Demand Open Hearing On Savoy Ballroom Chgs.

N. Y. Mayor LaGuardia has been asked, in a telegram signed by various Negro social organizations, to reopen the case of the Savoy Ballroom, Harlem dance spot closed last week by police and Army complaints, and conduct an open hearing on charges against the establishment. This request was telegraphed to LaGuardia Saturday (24) afternoon, but as yet he has taken no action.

N. Y. Local 802 of the American Federation of Musicians joined in the protest Monday (26) via a telegram to Walter A. White, secretary of the National Association for the Advancement of Colored People. This wire protests the closing order and assured NAACP and all others concerned that 802 is ready with its full support in any appropriate action taken.

Savoy was shuttered last Wednesday (21) after Apellate Division justices rejected an appeal from the original order, which was to have closed the spot on March 24. Charges against the dancery were that soldiers and sailors visiting the spot 'picked up' women there and later returned to camp infected by venereal diseases. This the Savoy

(Continued on page 54)

McFarlands Giving War Work a 2-Week Test

McFarland Twins followed the notice they served on Music Corp. of America, and manager Joe Glaser last week, by taking jobs in a war production plant near their Westbury, L. I., homes. Brothers claim that they are only 'trying it out' for two weeks, and may return to the band business.

Meanwhile, they have disbanded their orchestra.

Lining Up Unit Of 'Hot' Groups

Jazz music, which for years has been followed as an art rather than a living by those musicians who look down upon commercial band jobs, is being placed on an organized 'commission' basis by the William Morris agency band department.

Billy Shaw, Morris one-night booker, has rounded up a group of 'hot' men he intends booking in six-piece units, starting within the next two weeks. They will first play jazz concerts, then later will be offered for theatre and one-night bookings.

Shaw has grouped the men into exponents of various jazz styles, under leaders known among jazz enthusiasts, but usually unfamiliar to the general public. Eddie Condon, guitarist, probably better known to foreign fans via frequent shortwave broadcasts, will lead a 'Chicago' style group; Sidney Bechet will bellwether a New Orleans bunch; Art Hodes, a 'Blues-Barrelhouse' combo; Mary Lou Williams, pianist-arranger-composer formerly with Andy Kirk's orchestra, will handle a 'Kansas City' sextet, and Coleman Hawkins, star tenor saxist, an All-American style band. Hodes is playing a jazz concert-dance date at the Ritz Ballroom, Bridegport, Conn., April 29, but this date has nothing to do with Shaw's plans and he did not book it; possibly it is the basis of the entire idea, however.

Cities the groups will play, according to negotiations now goinng on for concert dates only, are Washington, Boston, Hartford, Conn.; Springfield, Mass., and Philadelphia. On these dates, when signed, the groups will be sold as a unit, but work separately, of course, following one another into the spotlight.

Report of 'Guilty' Plea Jams Krupa On Several Dates; N. Y. Par Looks for Out

Allegedly incorrect dispatches out of San Francisco last week, to the effect that Gene Krupa had pleaded guilty in absentia (he was in Newark, N. J.) to a charge of 'impairing the morals of a minor,' began wild confusion for the leader and effected current and future contracts for his band. Krupa has been under indictment in Frisco for about six weeks, after his band boy was picked up by police with marijuana in his possession. Boy explained that the leader had sent him to his (Krupa's) hotel room to get the stuff and bring it to the Golden Gate theatre, where the band was playing.

According to Krupa's managers and Music Corp. of America, his agent, no guilty plea was made. It was claimed that the leader's attorney had offered to let him plead guilty to the above charge if two other charges were cancelled.

Initial disturbance following the publication of the guilty plea in daily newspapers occurred when Frank Dailey petitioned the AFM to be allowed to yank Krupa from his Terrace Room, Newark, N. J. Krupa was out for one night. Dailey had Van Alexander's orchestra ready to replace, but Wednesday (21) MCA convinced the AFM the guilty plea was not true, and Dailey was ordered to fulfill his contract.

Next came the Paramount theatre, N. Y., which recently, ironically enough, went to the AFM to force Krupa away from the rival Loew's Capitol theatre and to recognize a commitment to the Par. Krupa is booked into the house beginning May 26, but after the 'guilty plea' the house has been trying to get out out of the deal. Nothing was done until late yesterday (Tues.) afternoon, when Par officials met with Krupa, his manager, MCA executives, and J. Ehrlich, leader's S. F. lawyer, who had journeyed to N. Y. It is said the Par has received numerous objections from religious organizations over Krupa's booking,

(Continued on page 54)

Dugan Returns to MCA

Johnny Dugan has returned to the theatre department of Music Corp. of America in N. Y. He went back to work last Thursday (22) after a Wednesday afternoon huddle with Bill Goodheart, during which all differences were ironed out.

Dugan had resigned from MCA the previous week following differences with Sonny Werblin, MCA exec.

Philly Musicians Call Off Pickets at 'Unfair' Spots for the Duration

Philadelphia, April 27.

Musicians union local 77 announced yesterday (Monday) that it was withdrawing all pickets from in front of 'unfair' spots for the duration. A. Rex Riccardi, secretary of the local, said the action was taken on the grounds that picketing was a waste of manpower and a drain on finances which could be used to better advantage at this time.

'That doesn't mean, however, that if a night club or theatre flagrantly breaks faith with the union, or our men are forced to strike, that we will not exercise our rights to picket,' Riccardi warned.

The local has less than a half-dozen small spots on the 'unfair' list. Most of them are in out of the way locations, and the union's executive board deemed that keeping a picket line in front of these places constituted 'wastage of manpower' when musicians are scarce and so many other more useful jobs could be found for them.

James $105,000, N.Y., New Non-Holiday High; T. Dorsey Record 24G, Omaha

(Estimates for This Week)

Mitchell Ayres, Cleveland (Palace; 3,700; 35-85)—Plus Andrews Sisters and 'Saludos Amigos' (RKO). Hefty draw in every respect, jamming in jitterbugs over weekend. Swell $28,500 in sight.

Xavier Cugat, Pittsburgh (Stanley; 3,800; 30-66)—With 'Hangmen Also Die' (UA). Rhumba king is the victim of a booking bloomer here, with the movie fare too heavy for Easter Week and also too long. House couldn't even get in the customary five stage shows on Saturday. All adds up to disappointing $18,000.

Tommy Dorsey, Omaha (Orpheum; 3,000; 20-65)—Plus 'It Comes Up Love' (U). Smash $24,000 or better, record under present management. Dorsey outfit is the magnet.

Ina Ray Hutton, Providence (Metropolitan; 3,200; 30-55)—Plus 'Ape Man' (Mono), and Jane Frazee, on stage. Sock $10,000 for three-day weekend date, best here in some time. Band credited with bulk of this.

Harry James, New York (Paramount; 3,664; 55-$1.10)—With Golden Gate Quartet, others, in person, and 'China' (Par). Tremendous following of James' band creating sensation here with mammoth $105,000 scored on first seven days through last night (Tuesday), which in 16-year history of house has been exceeded only once before, then on a holiday week. A total of 43 stageshows done on first week, seven on Saturday (24) when price was jumped to $1.25 at night. This number of stageshows in one week is probably the largest ever done by a pix-stage theatre.

Johnny Long, Detroit (Michigan; 4,000; 55-75)—With 'Reunion in France' (M-G), and Beatrice Kay, on stage. Big $40,000, largely on stage layout.

Chico Marx, Boston (RKO Boston; 3,200; 44-99)—Plus 'It Ain't Hay' (U). The Abbott-Costello holdover here cuts into the regulars at the RKO, so the band is obviously responsible for considerable of fairly good $26,000.

Ozzie Nelson, New York (Capitol; 4,620; 35-$1.10)—With Harriet Hilliard, Jackie Miles, on stage, plus 'Hangmen Also Die' (UA). Holding up well at around $48,000 this week (2d and last).

Jan Savitt, New York (Strand; 2,756; 35-$1.10)—With Ethel Waters in person, and 'Edge of Darkness' (WB). Combination of stagebill and picture packing 'em in on current (3d) week for very big $55,000.

Phil Spitalny, Philadelphia (Earle; 2,760; 35-75)—All-girl unit, sweet $24,500 with small assist for 'Hit Parade of 1943' (Rep).

Charlie Spivak, Newark (Adams; 1,950; 30-99)—With 'Clancy Street Boys' (Mono) and stage layout. Band accounting for fancy $19,000.

Tommy Tucker, New York (Roxy; 5,886; 40-$1.10)—With Victor Borge, others, on stage, and 'Hello, Frisco' (20th). Coming in as stage replacements for final (5th) week of picture, Tucker and Borge credited with helping to attain smash $65,000.

PALS AGAIN

Jimmy Dorsey Set by Warners for Earle, Philadelphia

Jimmy Dorsey's orchestra has been signed for the Earle, Philadelphia, opening May 28, with an increase in salary over the last time it played there. Band is to draw a $10,000 guarantee with a split, as against $8,500 guarantee with a split last time. Dorsey also will not play Camden, N. J., on Sunday (Earle shows normally play there Sunday, due to Pennsylvania blue laws nixing stage shows in Philly).

This is Dorsey's first booking by Warner Bros. since the recent controversy over his being booked away from the Strand, N. Y. (WB flagship) to the opposition Roxy, N. Y., where he opens for four weeks today (Wed.).

Sonny Dunham's Sock $1,700 at Usually Tepid Valencia B., York, Pa.

(Estimates)

Charlie Barnet (Shubert theatre, New Haven, Conn., April 25). Band and vaude did well here, luring close to capacity on three out of four shows; about 4,200 at 75c top.

Peter Cutler (Totem Pole B., Auburndale, Mass., April 24). Tenth straight Saturday date Cutler drew 2,200 at $1.50 pair equalling $1,650, good.

Jimmy Dorsey (Town Hall, Phila., April 25) Dorsey's first dance date in these parts in some time was big; about 700 at $1.25 and around 3,100 at $1.50 best here in a long while. Next night (26) Dorsey was hurt by high top price ($1.65) at the Arena, New Haven, Conn., with Charlie Barnet opposite at the Shubert theatre, but ran up close to $6,400 gross.

Sonny Dunham (Valencia Ballroom, York, Pa., April 25) Dunham surprised Sadie Tassia, operator, with a b.o. total of approximately $1,700 from that many admissions at $1. This area has been only fair for one-nighting bands for some time.

Teddy Powell (Ritz B., Bridgeport, Conn., April 25). About 1,011 dancers, a good crowd, seemed to derive pleasure with Powell's band, at $1.20 per.

Louis Prima-Tony Brown (Raymor-Playmor B., Boston, April 24). Prima and localite Brown played to excellent 2,100 hoofers at 99c-75c, for gross of $1,827.

Auld's Suspended Sentence

Georgie Auld, former bandleader now in the Army, received a suspended sentence yesterday (Tues.) in Federal court, N. Y., on a charge of conspiring to sell marijuanah, and returns to the band at Camp Kilmer, N. J., today (Wed.).

Rose Reynolds, former night club entertainer, and Teddy Reid, involved with Auld, were both convicted on charges of conspiring to and selling drugs. Miss Reynolds drew a nine-month sentence, and Reid a year and a day.

Pabst Unit On Camp-Cash Dates

Earl Hines' orchestra, Louis Jordan, doing a piano single (meanwhile his band goes into the Beachcomber, Omaha), Ralph Cooper, comedian-m.c., and a group of acts begin an unusual tour May 7, sponsored by Pabst Beer. Unit, in addition to playing Army camps, is being sold for promotion dates as a commercial proposition, despite the connection with Pabst. It is booked for the Golden Gate Ballroom, N. Y., May 8, among others, at regular admission.

Pabst, it's understood, is guaranteeing the unit's losses, if any occur, in exchange for the exploitation derived via the use of its name. Hines, Jordan, Cooper, Bill Bailey, Four Blue Bonnets, Lillian Fitzgerald, will be on tour almost a month, from May 7 to June 3.

N. Y. STRAND BOOKS CAVALLERO FOR $7,500

Carmen Cavallero's orchestra will play its first N. Y. theatre date beginning the week of July 2 at the Strand, N. Y., at a reported salary of $7,500. Cavallero, who only last fall enlarged his orchestra to full-size, is currently at the Waldorf hotel, N. Y., where he will be replaced by Xavier Cugat next week (May 6).

Prior to building his unit to full-size, Cavallero was a standby at the Rainbow Room, N. Y.

New J. Dorsey-Decca Deal With Guarantees

Jimmy Dorsey is in the process of renewing, for three years, his recording contract with Decca Records. New agreement, similar to the deal Decca recently gave Bing Crosby, guarantees Dorsey a minimum gross yearly and will become operative immediately if the current recording controversy is settled before next November, when his present pact expires.

Figure Decca will guarantee Dorsey is not known, but the bandleader is said to have earned approximately $80,000 with that company during each of the past two years.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	52	600	55,000
Vaughn Monroe	Commodore (500; $1-$1.50)	2	1,875	5,250
Lani McIntire*	Lexington (300; 75c-$1.50)	63	1,675	99,125
Jerry Wald*	New Yorker (400; $1-$1.50)	2	1,925	3,900
Bob Allen	Pennsylvania (500; $1-$1.50)	0	†1,825	1,825
CarmenCavallero*	Waldorf (550; $1-$2)	15	2,500	38,150
Abe Lyman	Lincoln (275; 75c-$1)	14	1,000	16,800
Guy Lombardo	Roosevelt (400; $1-$1.50)	6	1,375	9,550

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Alec Templeton.*
† 4 days.

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Business continued big regardless of Holy Week, with Williams accounting for 5,800.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Joy has nice following due to previous appearances. Drew around 3,000 on week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Combination of Bondshu, Georgie Tapps and Mary Howard kept patronage up to 2,000.

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Several crowded nights upped Calloway's total to 5,900 people.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan back in stride again following his illness. Business zoomed to 3,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Back here after six weeks before cameras. Just under 4,000 covers.

Matty Malneck (Biltmore; 900; $1-$1.50. Won't vary much over previous weeks. Call it 3,100 covers.

Boston

Shep Fields (Main Ballroom, Hotel Bradford; 1,750; 85c. admission). Fields was headed for a record here during first four days, despite Holy Week, but Good Friday put dent into biz, so that he emerged with 4,400 customers for the week. Stays a second week. Band exceptionally well-received.

Mitt Herth (Colonial Room, Copley Plaza; 325; 50c.-$1 cover). Herth's 15th week with 678 covers is considered fine for this time of year by Manager Chauncey DePew Steele. Band remains indefinitely.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). The Hartman's continue to draw in the paying crowd, numbering 1,917 on their fifth week. Another two weeks to go for Hartmans. Newman's eighth week.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Usual slump of biz at this spot during Holy Week was offset by convention of Missouri Medical Assn. and 4,000 customers visited the room in Stuart's 33rd week. Burbon and Baine, comedy dance team, currently headlining floor show.

Minneapolis

Bud Waples (Minnesota Terrace; 500; $1.50). Holy Week witnessed slight letdown, but nightly average crowds of 400 not to be sneezed at. Band and floor show liked. New acts are Rochelle & Beebe, Leslie & Carroll and Eddie Cochrane & Co.

Location Jobs, Not in Hotels

(Los Angeles)

Glen Gray (Palladium B, Hollywood, third week). Off the pace of jump bands here but helped by big weekend to 21,500 stubs.

Freddy Slack (Casa Manana B, Culver City, ninth week). On either side of 3,000 and getting it all on Saturday night.

Horace Heidt (Trianon B, Southgate, first week). Momentum here should carry Heidt past the 6,500 mark, which is normal biz for any band. In for one week and then Frankie Masters.

Noble Sissle (Casino N, Hollywood, fifth week). Trade perking here with the floor show backing up the band for better than 3,000 payees.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese sharing honors with Romo Vincent heading the floorshow. About 4,500 tabs.

Chuck Foster (Blackhawk, 500; $1-$2.50 min.). Foster is beginning to draw 'em in here. Around 2,300 people last week.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). Band very well liked here. Despite Holy Week, trade jumped to good average nightly of 450 customers.

Inside Stuff—Orchestras

According to a yarn in the San Francisco Examiner last week, Eddie Love, recording secretary of Frisco Musicians Local 6, on leave as assistant in N. Y. to AFM head, Petrillo, faces union trial on charges involving a descrepancy of from $2,500 to $6,000 in local 6's accounts. Frisco local officials would not comment on the story, but word assertedly has been received there that Love has been suspended in N. Y. by Petrillo, pending disposition of the charges. He was drawing $700 monthly as Petrillo's aide.

AFM executives in N. Y. would not comment on the case yesterday (Tues.). Petrillo, out of town, could not be reached.

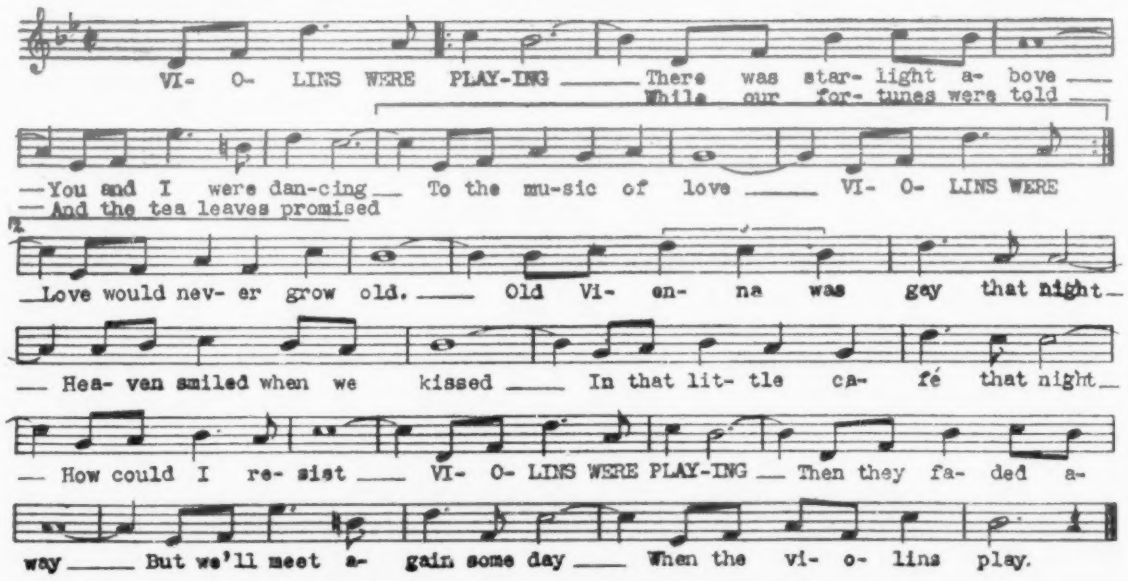
For several years the Brooklyn Dodgers ball team has gotten loud support from a fan who expresses himself via a trumpet rather than vocally. He's well known to all Dodger followers, but to several band managers attending the opening game last week (22) he was new and, with wind playing tricks with his licks, a satisfactory tooter.

With the musician-replacement situation as it is, one of the band pilots hunted up the guy during the game, seriously intent on auditioning him for a place in his orchestra. It didn't take long to find out he's about 60 years old.

Morty Palitz, recording director at Columbia Records, N. Y., studios, is working with the Harry James orchestra at the Paramount theatre, N. Y., filling a place in the violin section left vacant by illness. Palitz was pressed into service on short notice and probably will remain with James for the duration of his stay at the Par. James records for Columbia Records.

NICK KENNY'S OVERNIGHT HIT

VIOLINS WERE PLAYING



JACK KEARNEY
Prof Mgr.

LINCOLN MUSIC CORP.
1619 BROADWAY, New York

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Pres.

SPA to Request MPPA Negotiate Full 2c Royalty From Recorders

Songwriters Protective Association will begin negotiations within a week or two through the Music Publishers Protective Association to increase the music royalty from recordings to the full statutory rate of 2c per side. At the same time the SPA will ask that all music publishers who are signatories to the SPA basic agreement be prevented from issuing licenses for less than 2c.

Failing in the latter, the SPA will, according to general manager E. C. Mills, demand that the songwriter be paid his legal 50% of the full statutory rate, or 1c, regardless of what sort of deal the publisher may have with a recording company.

Walter Douglas, head of the MPPA, had not been contacted re the SPA's plans up to yesterday (Tues.) and had no comment to offer. He explained, however, that the current publisher-SPA basic agreement was negotiated in 1941 and has until May 30, 1946, to run.

While the law allows a maximum of 2c per side royalty for the use of a copyrighted work for recording purposes, in recent years the MPPA made deals with the then struggling disc industry which called for 1¼c per side from labels selling at 35c, 1½c from 50c sellers, and 2c for 75c and over discs. SPA now wants these accommodations discontinued, probably on the theory that the revived (despite war shortages and Petrillo) disc manufacturers are able to afford it. Disc sales increased still higher last year in the face of a lack of materials. Decca's net profit, for instance, increased 23% over 1941.

SPA last week elected new council members and reelected others. Otto Harbach, Fred Ahlert, Abel Baer, Peter DeRose, and Jesse Greer were those held over, and Sammy Stept, Walter Kent, Paul Cunningham, Ernie Burnet, and John Redmond were new selections. Milton Drake was named an alternate and he probably will serve in place of Redmond, who is expected to join the Navy next week.

Sigmund Romberg was reelected president, but remainder of the executive offices will remain status quo until a deferred election. No date has been set for the latter.

Kearney's 3-Yr. Deal

Jack Kearney has been given a three-year contract by Abner Silver to function as professional manager of his Lincoln Music. Kearney comes from Mills Music and replaces Phil Kornheiser, who since shifted into the Jack Robbins fold.

The term contract idea for song exploiteers stems from manpower shortages.

Attorneys For Both Bornstein, Berlin Huddling

Irving Berlin has returned to Hollywood and his chores on the Warner Bros. filmization of 'This Is the Army,' but his personal attorney, George Cohen, and Mrs. Max (Tillie) Winslow's attorney, Gene Berger, are continuing their huddles in New York on the schism of Berlin, Inc. This concerns Saul H. Bornstein, g.m. of the firm, and the Winslow estate, all three being equal partners. Mrs. Winslow is neutral in the Berlin-Bornstein situation.

Bornstein's personal attorney is Charles Schwartz (& Frohlich), while Gilbert & Gilbert act for the firm as a whole.

As expected, the evaluations of copyrights, attendant to a splitting of the assets, calls for considerable negotiation.

Warners Wins Dismissal Of Infringement Action

Warner Bros. last week won a dismissal of a copyright infringement action in N. Y. federal court. Judge Murray Hulbert dismissed Lamar Stringfield's action against WB in which latter alleged that three of his musical compositions, 'John Henry,' 'Wild Horses' and 'Sourwood Mountain,' were used illegally in Warners' film, 'Sergeant York.'

Three other defendants named with WB will seek dismissal. They are Carl Fischer, Inc., music publishers who published the compositions in their book, '30 and 1 Folk Songs'; Bascom L. Lunsford, who collaborated with Stringfield on the songs, and Max Steiner, WB composer, who had claimed ownership of the songs.

Warners was granted a dismissal on the grounds that the complaint failed to state sufficient facts to constitute a cause of action. The composer sought an injunction and accounting of profits.

Decca Records Purchases Clarence Williams Catalog

Decca Records last week acquired the title and catalog of the Clarence Williams Music Co. This buy adds to the recent takeover by Decca of the Milton Weil catalog, which Tommy Dorsey bought several years ago and turned back to Mrs. Weil last year.

What Decca paid for the Williams catalog is unknown. It's an old one and includes several valuable copyrights.

Wattenberg Joins Army

Sidney William Wattenberg, who in recent years has been counsel for the Music Publishers Protective Association, joined the signal corps of the Army Monday (26).

The MPPA will not appoint a successor to Wattenberg. Instead, it will make a practice of engaging counsel for individual matters as they come up.

Santly-Joy Wins 2 Court Decisions In Infringement Against 'Zero'

Santly-Joy publishing firm took two court decisions in connection with suits brought against it over the authorship of the song, 'Johnny Zero.' One proceeding wa on a motion for dismissal and the other was a temporary injunction.

The dismissal was granted by Judge Vincent L. Leibell in N. Y. Federal court. Al Hoffman, Jerry Livingston, Mann Curtis and Cy Corbin had, in an amended complaint, charged that 'Zero' had pirated a machine-gun effect out of their number, 'The Machine Gun Song.' Santly-Joy's counsel, Bernard Miller, in asking for the dismissal, argued that the four writers had no right to bring the action, since not they, but Edwin H. Morris & Co., publisher of 'Machine Gun,' was the copyright owner. Judge Leibell agreed with this viewpoint and held that the writers were not the proper party to file such a suit.

The other dismissal involved an injunction case filed by Alfred Eiseman and Howard Steiner in the N.Y. Supreme court. Eiseman and Howard Steiner claimed that Mack David, writer of the 'Zero' lyric, had obtained the idea for the song in a conversation with David Dreyer, professional manager of Irving Berlin, Inc. Dreyer, who corroborated the allegation, stated in an affidavit that he had told David about the twosome's manuscript and suggested that he (David) fix up the lyric. Judge Charles B. McLaughlin, after listening to the evidence, turned down Eiseman and Stein's plea for a temporary injunction. Trial of the duo's petition for a permanent injunction will likely come up in May.

David not only denied that Dreyer had ever discussed the matter with him, but testified that the idea for the song had come to him via a letter from his brother who is in the Army, several months before the date of the alleged conversation with Dreyer. It is understood that negotiations for settlement of the issue is pending between Santly-Joy and counsel for Eiseman and Steiner, now that the defendants feel that the court has, in effect, lifted the onus from David. So as to clear up the controversy, Santly-Joy would like to acquire the Eiseman-Steiner manuscript and give them writer credit on 'Johnny Zero.' David had steadfastly refused, prior to the denial of the injunction, to assent to such an arrangement.

Robbins Says Hit Parade Slighting His 'Wing' Tune

Another of those periodic beefs against Lucky Strike's Hit Parade selections has cropped up, this time from Jack Robbins over his 'Coming In On a Wing and a Prayer,' which has been among the first five bestsellers the past three weeks and is No. 1 this semester. Without sustaining remotes, but strictly on big radio commercial usages (Cantor three times, etc.) it's zoomed into a fast hit, with 175,000 copies thus far sold in less than a month.

Robbins and his general manager, Abe Olman, protest that next Saturday's Hit Parade's omission of 'Wing and Prayer' is an injustice, and so wrote George Washington Hill. They got the formula reply that Lucky's own statistics show contrariwise, and Robbins concedes that if Lucky relies on any jukebox findings, the 'Prayer' song will never show since it's a post-Petrillo concoction. Nonetheless, without records, being strictly a recently made hit, sans disks, Robbins claims the song rates the Hit Parade.

Robbins previously had differences with Lucky on 'Elmer's Tune' and 'Woodpecker Song,' and other publishers from time to time have seen fit to object, but invariably it straightened itself out.

We're gettin' around to tell you
We've gotten around to you—
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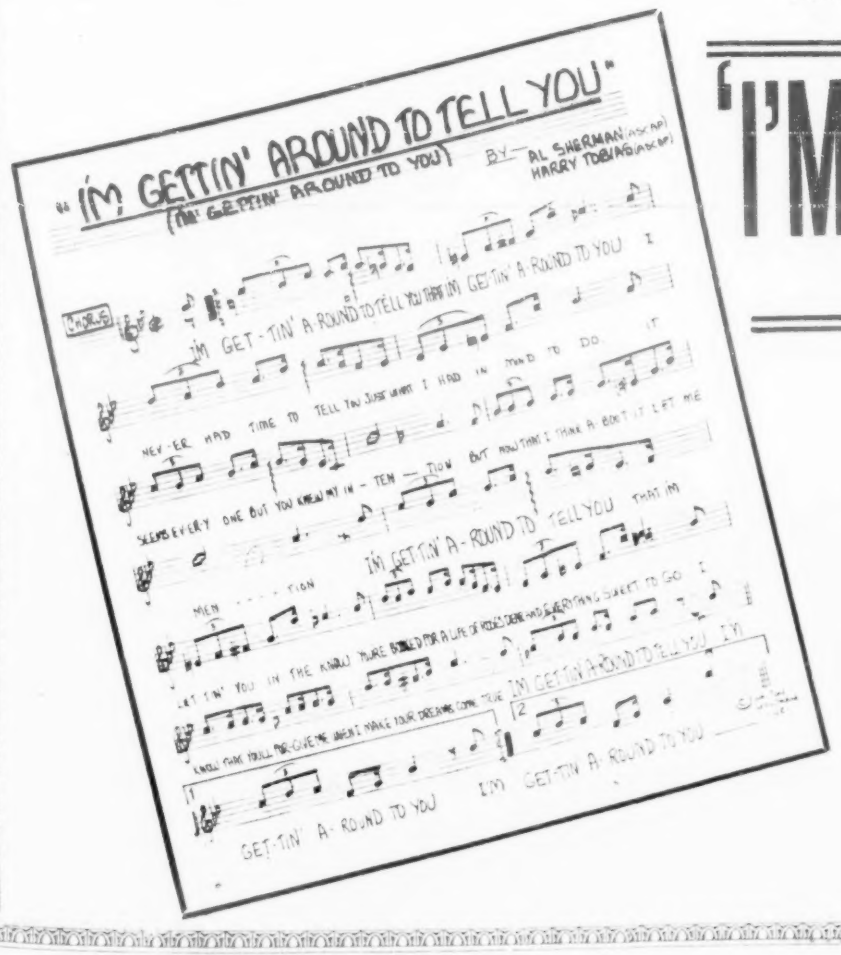

'I'M GETTIN' AROUND TO TELL YOU'
(I'M GETTIN' AROUND TO YOU)

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Petrillo Said to Plan Extension Of Tooters' 'Notice' Period to 8 Wks.

American Federation of Musicians may soon revise its rule decreeing a two-week period as the length of notice musicians must give or get from a leader, when leaving an organized band. James C. Petrillo, AFM head, is said by persons close to him to be favoring extending the severance period to eight weeks, as a means of curbing the current practice of musicians of skipping from band to band for higher salaries.

If Petrillo establishes eight-weeks as the notice period before a sideman can move or be moved out of a band, he will help lift a great deal of pressure from the bandleader, particularly the less affluent who are subject today to the loss of men to rivals with unlimited quantities of cash as bait. On the other hand, it will also work an occasional hardship. If a musician is drafted and no preparations have been made to fill his place, the leader involved will have to pick up a replacement who isn't working (and they're scarce), or continue with an empty chair for the eight-week period.

However, even that shortcoming can be overcome if Petrillo proceeds with his recently revealed idea of erasing the period of waiting before a member of one local can transfer his card to another. Petrillo has assertedly been mulling the possibility of flattening these barriers to easy interchange of men between locals, but has met opposition from local heads themselves, who, of course, are seeking to protect the job opportunities of their own registrants.

Alvino Rey, 13 Tooters Face Induction by Army

Hollywood, April 27.

Alvino Rey and 13 men of his orchestra may be drafted from the war production jobs they recently took at the Lockheed-Vega airplane plant near here. Rey and his men are reported to have taken blood tests preparatory to physical examinations, but as yet they have had no further word from officials.

Rey and his orchestra joined Lockheed several months ago, but have been working commercial dates in addition.

Coast AFM Seeks 400 Air Force Musicians

Hollywood, April 27.

Local 47, American Federation of Musicians, has sent out a call for 400 more tooters, drummers and bull fiddle slappers to work in Army air force bands. The musikers, when duly enlisted, will be assigned to permanent spots in Army air base musical groups throughout the United States.

Thus far unofficial recruiting by Local 47 has added 1,300 instrumentalists as volunteers in various branches of the service.

CHARGE HUB PROMOTER WITH PARTIAL PAYOFF

Complaints were made last week to the Boston local and the American Federation of Musicians over the failure of George Mouzon, promoter of a recent swing concert at Symphony Hall, Boston, to pay off completely all participants. It's said in the claim that Mouzon paid a deposit of $875 and did not come through with the remainder of the agreed upon price of $1,750, despite approximately $2,250 grossed by the affair, which was held April 15.

Included among the talent was Johnny Kirby's orchestra, Ella Fitzgerald, Una Mae Carlisle, Ammons and Johnson, boogie-woogie pianists. Harry Moss, Music Corp. of America, one-night booker, was commentator. He wasn't being paid anyway.

Goldman's Mex Setup

Hollywood, April 27.

Walton Goldman leaves for Mexico City next week to establish offices as a means of international expansion of his three music publishing companies. His outfit below the border will be known as Walton Goldman, Inc., of Mexico.

Currently Goldman controls Carmichael Music Publications, National Music Corp., and Walton Goldman, Inc. New company will deal largely with the works of Mexican composers.

Emil Newman writing on original score for 'The Song of Bernadette' at 20th-Fox.

15 Best Song Sellers

(Week Ending April 24)

Comin' In On A Wing..Robbins
As Time Goes By.....Harms
Get Around Much.....Robbins
That Song Before.....Mayfair
Johnny Zero.....Santly
Harbor of Dreamboats..Shapiro
It Can't Be Wrong.....Harms
You'll Never Know.....BVC
Star-Spangled Banner....Miller
Army Air Corps.....Fischer
For Me and My Gal.....Mills
Chance On Love.....Feist
Old Black Magic.....Famous
Dream of Tomorrow.....Santly
To Come Home to.....Chappell

OWI's Lewis Sets Music Committee

Washington, April 27.

'Variety' learned today that William B. Lewis, assistant chief of the domestic branch of the OWI radio division, had invited Jack Joy of the War Department to serve as chairman of a new advisory committee to the OWI for setting up uniform contracts between various Government agencies using music and live talent, and the music industry and allied professions. This is a streamlined edition of the National Wartime Music Committee, set up last December, which was disbanded about five weeks ago.

The new committee will look into the possibility of standardized procedure for various Government agencies dealing with the music industry and talent unions and guilds.

The committee has not yet been formed, but among those whom Joy will invite to serve on it are Major Ken Dyke, U. S. Army Special Services; George Zachary, domestic branch of the OWI; Arch Mercey, OWI film division; Macklin Morrow, OWI Overseas Branch, and several reps of the Procurement Division of the Treasury Department.

Committee is to be organized in about a week and weekly meetings will be held with ASCAP, BMI, NAB, AF of M, AFRA and other organizations.

Overseas as well as domestic music contracts will be handled through the committee though the committee does not expect to cover USO Camp Shows at this time.

Lee House, OWI Radio Division, will be secretary of the new committee.

Music Biz, Like Others, Faces Cut in Paper

Walter G. Douglas, chairman of the Music Publishers Protective Assn., last week informed the association's membership by circular letter that the War Production Board will not grant any 'over-all' exemption to any publishing industry regardless of the nature of its publications. In the event any more paper cuts are issued, there will be 'no distinctions between Bibles, medical textbooks, music or anything else, stated Douglas' letter.

Douglas also disclosed that he had learned through a conference in Washington with the heads of the WPB's book and printing sections that new cuts in paper would not be ordered before July 1, 1943, and that if any such cut occurs it will not be more than 10%.

Jack Robbins to Kansas for an educational music conference, where he'll meet Ferde Grofe, coming on from the Coast.

Jimmy McHugh and Harold Adamson clefting ditties for 'Around the World,' Kay Kyser starrer at RKO.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, April 19-25, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
It Can't Be Wrong—†'Now Voyager'	Harms	29
As Time Goes By—†'Casablanca'	Harms	26
Wait For Me Mary	Remick	26
Don't Get Around Much Anymore	Robbins	26
Taking a Chance on Love—†'Cabin in Sky'	Feist	23
I Don't Believe in Rumors	BMI	22
It Started All Over Again	Embassy	21
There's a Harbor of Dreamboats	Shapiro	20
What's the Good Word, Mr. Bluebird	Berlin	19
You'll Never Know—†'Hello Frisco'	BVC	19
We Mustn't Say Goodbye	E. H. Morris	19
I've Heard That Song Before—†'Yth on Parade'	Mayfair	18
Comin' In on a Wing and a Prayer	Robbins	18
Violins Were Playing	Lincoln	18
In the Blue of Evening	Shapiro	17
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	16
Let's Get Lost—†'Happy Go Lucky'	Paramount	16
Cabin In the Sky—†'Cabin in Sky'	Feist	15
Brazil—†'Saludos Amigos'	Southern	15
Do I Know What I'm Doin'?	Melodylane	15
I'm Thinking Tonight of My Blue Eyes	Peer International	14
Johnny Zero	Santly	13
Don't Cry	National	12
Never a Day Goes By	Miller	12
Nice to Come Home to—†'Something to Shout'	Chappell	11
Could It Be You?—*'Something for Boys'	Chappell	11
This Day	Jewel	10
Change of Heart—†'Hit Parade of '43'	Southern	9
I Never Mention Your Name	Berlin	9
It's Always You—†'Rd. to Zanzibar'	Famous	9
For Me and My Gal—†'Me and Gal'	Mills	9
My Dream of Tomorrow	Santly	8
That's My Affair	Leeds	8
Thru the Moonlit Fog	Western	8
Giddap Mule	Advance	7
Canteen Bounce	Marks	7
Put Your Arms Around Me Honey	Broadway	7
Oklahoma	Crawford	7
I Heard You Cried Last Night	CLP	6
Why Don't You Do Right	Mayfair	6
Hey Good Lookin—*'Something for Boys'	Chappell	6
No, No, No	World	6
Murder He Says—†'Happy Go Lucky'	Paramount	6
Please Think of Me	Witmark	6
In a Little Church In England	Marks	5
Old Man Romance	Witmark	5
I Love Coffee, I Love Tea	Carmichael	5
Lonesome	Paull-Pioneer	5
Manhattan Serenade	Robbins	5
Weep No More My Lady	Dorsey	5

† Filmusical. * *Legit.*

Inside Stuff—Music

The idea of music publishers going into the recording business, as is a renewed prospect when the Petrillo situation rights itself, is merely history repeating itself. In the 1920's there were 30 to 40 recording outfits, and among them Henry Waterson's Cameo. He then also headed Waterson, Berlin & Snyder Music.

Crown Music distributors had its own label; Perfect was a big 35c. seller; Star Piano Co. of Richmond, Ind., had the Gannett label; and there were other than well established labels such as Okeh, Brunswick, Sonotone (Sears Roebuck), plus others pressed for almost every chain store (McCrory, Woolworth, etc.) and mail order houses. And, of course, Victor and Columbia. Decca was then non-existent, and its present president, Jack Kapp, was then with Brunswick as recording chief.

Incidentally, Kapp's idea in acquiring Clarence Williams Music and other publishing catalogs has been done before. RCA Victor has its own music publishing adjunct, both in the U. S. and Latin American markets, and the recorders now feel that if the music publishers are going into the disk business, there's nothing wrong in the waxers going into the music pub biz.

Several newspapers and magazines, in quoting from stories in 'Variety' on war song sales, have appeared to be under the impression that the song, 'Star Spangled Banner' (as abbreviated in 'Variety' listings) refers to our national anthem. The full title of the current best seller, for the info of the lay press, is 'There's a Star Spangled Banner Waving Somewhere.' The latter number, published by Bob ('Hillbilly') Miller, has had comparatively little plugging on the air, but has sold over 825,000 copies of sheet music.

Elton Britt's recording of 'Star Spangled Banner Waving Somewhere,' released on the Bluebird label, has surpassed the 1,000,000 sales mark. Britt, a hillbilly singer, made the disc without musical accompaniment except his own guitar.

Tin Pan Alley pays tribute to Duke Ellington tomorrow night (29) at the Hurricane with many name band leaders skedded to salute the Duke on his 44th birthday. Week of Ellingtonia got under way Monday (26) when the composer-maestro received the James Weldon Johnson Society award at N. Y. U. Friday night (30) he gets a Page One Award from the N. Y. Newspaper Guild.

HELLO!!!
We're making our Debut with
TWO GREAT SONGS
'EIGHTEEN SEVENTY FIVE'
introduced by
BOB HOPE
and skedded for the
Columbia Picture—"What's Buzzin Cousin"
also
'THERE OUGHT TO BE A LAW'
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From the M-G-M Picture "CABIN IN THE SKY"
Ethel Waters' Biggest Song Sensation Since "Stormy Weather"!
HAPPINESS IS A THING CALLED JOE
Lyric by E. Y. HARBURG, writer of Over The Rainbow, April In Paris, etc.
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HARRY LINK, Gen. Prof. Mgr. LON MOONEY, Prof. Mgr.

4A's Gets Petition of AGVA Faction; To Call Session on Local Autonomy

The international board of the Associated Actors and Artistes of America is skedded to meet in special session either the latter part of this week or next week to consider the petition of the recently organized 'Committee for Membership Participation.' Latter has appealed to the parent Four A's for restoration of local autonomy in the N. Y. local of the American Guild of Variety Artists.

The petition, which the committee claims bears the signatures of upwards of 200 paid-up AGVA members, was presented to Paul Dullzell, exec secretary of the Four A's, last Thursday (22) with a request that the international board take immediate action on the committee's demand that it be allowed to hold an open membership meeting and elect a rank-and-file slate to rule N. Y. AGVA. The slate was nominated at a mass meeting two weeks ago. Also accompanying the petition was a further request that the Four A's invite a delegation from the 'Membership Participation' committee in order that the international board be given 'a true picture of conditions as they exist now within the N. Y. local and what the committee is endeavoring to achieve.'

Sniping Charge

Supplementing presentation of the petition was a statement by the committee which charged it was 'being sniped at by the N. Y. local's one-man administration.' Dave Fox, executive secretary of the local, was obviously the one meant in the latter statement.

'By insinuating whispers and by careless talk,' says the statement, 'he is desperately trying to undermine the effectiveness of the committee and its aims. Such reckless terms as 'agitators,' 'crackpots' and other labels are being hurled on this committee of rank-and-file AGVA members, who merely seek to have the union operate for the benefit of all the membership and to end the situation of 'taxation without representation.' This committee has no personal axes to grind and has no connection with any group formerly active in the union.

'We challenge the patriotism of our 'one-man N. Y. local.' How many War Bonds have been sold under his leadership to our members and the vast audiences that meet nightly? How many pints of blood plasma have our members been encouraged to give to the Red Cross to date? How much has our union helped the American Theatre Wing in its effort?

'The aims of this committee are clear. We only ask the election immediately of a N. Y. local board and the extension of membership participation. Out signed petitions prove that the members agree with our stand. Name-calling will only serve to indict the guilty. Our committee is not pink or any other color. It is red, white and blue—blue about conditions in the N. Y. night club and vaude field today.'

JOHN ROY, EX-RAINBOW ROOM EXEC, WITH CIAA

Washington, April 27.

John Roy, former manager of the Rainbow Room, skyline nitery in the Rockefeller-owned RCA building, Radio City, N. Y., has joined the staff of the Office of the Coordinator of Inter-American Affairs, which is headed by Nelson Rockefeller. Rainbow Room shuttered around the first of the year because of manpower difficulties.

It is understood that Roy's work at the CIAA will involve the promotion of activities within the U. S. to further hemisphere solidarity. In an effort to educate the public here on their ties with Latin America, he'll head a setup for providing speakers, distributing pamphlets and posters and working with clubs and other civic organizations. He'll also work with Spanish and Portuguese-speaking minority groups in the United States.

Andre & Andree in U.S. Debut June 10 in Chi

Newcomer European team, Andre & Andree Co. (3), who do things with masks, etc., make their U. S. debut at the Palmer House, Chicago, June 10, headlining a new show.

John Hoysradt will be co-featured and Griff Williams' band holds over.

N. Y. Plaza Cafe Won't Fold For Summer; Biz Too Good

The Hotel Plaza's Persian Room, N. Y., for the first time will remain open all summer this season, since wartime spending is good.

An idea of nitery biz is the $24,000 gross done by the hostelry one day (Easter Sunday) at $4 a head minimum for the traditional noontime-through-dinner show for the Sunday strollers. The customers spilled out from the Persian Room into the Lounge and Terrace restaurants.

Producer Kills 100G AGVA Suit

Jonas Silverstone, national counsel for the American Guild of Variety Artists, has disclosed that Gordon Kibbler, vaude unit producer, has withdrawn his suit for $100,000 against AGVA charging restraint of trade. Litigation had not reached the courts, although counsel for the vaude union had been summoned two weeks ago.

Silverstone said agreement was reached when he huddled last week with Harry Berman, Kibbler's lawyer, with both parties reportedly concurring that the action had been improperly commenced as a matter of law.

Kibbler, upon serving notice of the suit, complained that AGVA in placing him on the unfair list had prevented him from sending out his new unit, 'Bring On the Girls,' after bookings had been arranged on the T. D. Kemp vaude time (Southern Attractions, Inc.) through the south. AGVA had demanded that Kibbler put up a $1,000 salary bond to cover minimum basic agreement terms but the unit producer charged that AGVA was unfair and refused to post the bond, claiming rival unit producers were not under the same obligation. However, AGVA maintains that it has at least a dozen similar units under contract, with the performers protected by a salary bond in addition to other terms.

Lee Shubert, AGVA Settle Pay Overtime for Cast Of 'Wine, Women, Song'

Long-standing arbitration between the American Guild of Variety Artists and Lee Shubert, in a controversy involving extra coin for the performers in 'Wine, Women and Song, because of Saturday midnight performances, was discontinued last week when Shubert turned over $225 to Jonas Silverstone, AGVA's national counsel. Amount, representing salaries for one extra performance, will be distributed among the principals and chorus.

'Wine,' which was under AGVA's jurisdiction, was shuttered about five months ago when the courts ruled it indecent and Mayor LaGuardia ordered License Commissioner Paul Moss to suspend the license for the Ambassador theatre, N. Y., where 'Wine' played. House is owned by the Shuberts, with Lee Shubert reported at the time having had a third interest in the show, along with Max Liebman and I. H. Herk. Latter, who presented 'Wine', was subsequently convicted and sentenced for staging immoral performance.

AGVA pressed the claim for the additional coin on the basis that the cast should have been paid on a pro rata basis and that salaries for at least three Saturday midnight performances were still owing. However, it was agreed to settle for a single extra performance when it was pointed out that to press for additional coin would involve rounding up the performers as witnesses, with several of them scattered over various parts of the globe entertaining U. S. servicemen.

Flippen Replacement

Detroit, April 27.

Oscar Davis, comedian, replaced J. C. Flippen in Henry Duffy's 'Merry-Go-Round,' Thursday, (22), at the Wilson theatre.

Free Vaude for the Boys

Hollywood, April 27.

Legion Stadium, for years the scene of boxing and wrestling jousts for the amusement of film folks, is going in for Saturday night vaudeville as free entertainment for visiting soldiers and sailors.

Hollywood Post expects enough cash customers to pay expenses while providing about 1,500 free seats for the boys in uniform.

N. Y. Folies Bergeres Debuts May 20 Under Fischer-Lesser Aegis

The new Folies Bergeres, New York, is all set to open in the Hotel Edison (former grand ballroom site) May 20 with a Clifford C. Fischer production and under Arthur Lesser's general management. Each owns 45%, the other 10% being divided between William Klein and Milton R. Weinberger, the Shuberts' attorneys. Of Fischer's end, Lee Shubert is a participant, just as both have been in the 'Priorities' vaude show.

Lesser, like Fischer, was a long-time Paris resident. Upon Lesser's return to New York following the Nazi occupation, he clicked quickly with La Vie Parisienne, class East 52d street boite.

Lester Horton, from the Coast, is putting on the dances, and the show will comprise Imogene Coca, Toni Gilman (last in 'Beat the Band'), The Maxellos, Murtah Sisters, Roberton, Kim Loo Sisters, Paul Gerrits, Rosita Royce, Harry Ress, 36 girls (including eight showgirls), with special songs by Bob Wright and Chet Forest, Benny Davis, et al. Enric Madriguera will probably be the band, after the original deal for Leo Reisman fell through.

Spot will be 50c.-$1 higher in minimum tariffs than its nearby competition—Diamond Horseshoe, Latin Quarter—or, in other words, $3 and $4 minimum which, with 550 capacity, can gross over $50,000 weekly. Premiere, scale will be $10 or $20, the latter if for some war charity. Folies Bergeres will represent an $85,000 premiere investment, of which $40,000 goes for construction alone. Delays in getting materials, etc., accounted for the several postponements. Fischer-Lesser have the room under three-year guaranteed lease from the Kramer hotel interests in the Edison.

Fischer, of course, has been identified with the French and International Casinos, topflight Gotham forerunners of the present-day cabaret-theatre type of 'Continental' entertainment, i.e., with emphasis on the pre-Vichy French musichall idea.

Granada Out As AGVA Organizer in N. Y.

Changes among the staff of organizers within the N. Y. local of the American Guild of Variety Artists continued last week, when Duke Granada, organizer for the local since AGVA's inception three and a half years ago, checked off the payroll Friday (23). Neither Dave Fox, N. Y. local director, nor Granada would comment on the move, however. Granada is succeeded by Al Brower, vaude dancer and m.c., who went on the staff Monday (26).

Severing of Granada's relations with AGVA marks the fourth change in the local within the past two months. Max West was brought in from San Francisco several weeks ago as an organizer shortly after Arlene Cameron, ex-chorus girl, had been dropped from the payroll. Latter had been an organizer for three months, assigned to lining up nitery choruses. Previously, Arthur Kaye, organizer in the Broadway nitery sector, severed his relations with AGVA.

Gentlemen From Pittsburgh

Pittsburgh, April 27.

Mercur Brothers, who own and operate Music Bar downtown, allowed Anne Baker, featured sepia songstress at cocktail lounge, to abrogate her contract in order to accept an offer to join Louis Armstrong's band on the Coast. Miss Baker had been headlined at Music Bar for three months and Mercurs had only recently extended her engagement indefinitely.

Bosses not only gave her the green light to take the job with Satchmo but also tossed a big farewell party in her honor the night before she left for Hollywood.

'Act of God' Liquor Ban in Atlanta, Cancelling Dates, Confronts AGVA

The question of whether a city-wide clamp on liquor in night spots constitutes an 'act of God' was posed this week before the national office of the American Guild of Variety Artists, with the vaude and nitery union responding with an emphatic 'no.'

Edict of the city fathers in Atlanta last Thursday (22) in banning the sale of liquor after dark, following complaints from commandants at surrounding army posts, threw nitery operators there into virtual panic, with many of them either shuttering at once or serving notice that they'd be out of business in a few days.

Situation was provoked by an alleged wave of immorality, with a number of soldiers reportedly involved. Army biggies stepped in and announced it would rule Atlanta out of bounds for all servicemen. With thousands of soldiers stationed on the outskirts of the city, merchants put up a terrific squawk and appealed to the City Council. Latter suggested that if the Army rescinded its order, it would bar liquor sales at night. The Army agreed to withdraw its edict.

Within 24 hours niteries reported a drop of from 80 to 90% in business. The swank Paradise Room in the Henry Grady hotel, which in anticipation of a sock season had booked a number of acts into the spot on long-term contracts, played to a virtually empty room Friday night. As a result, Juddy Johnson, manager of the room and representing Atlanta hotelmen, made a hurried trip to N. Y. over the weekend to confer with AGVA execs and agents on the possibility of cancelling the acts.

Settles Expenses

The 'Star Spangled Ice Revue,' booked into the Paradise Room for eight weeks at $1,000 a week had already sent ahead its equipment. Johnson agreed to pay for all transportation costs incurred, including shipping equipment or acts back to New York or Chicago. The ice show, as in the case of most of the other acts, agreed to an amicable settlement and release from their contract.

'Act of God' liquor ban, which automatically cancelled the contracts was ruled by AGVA that 'a local law is not an act of God. Operating an unprofitable venture does not mean that a contract can be sidestepped. If the performers want to press their claims, they can do so.'

It was pointed out by AGVA execs, however, that Johnson was 'anxious to do the right thing by the acts' short of paying them off as per contract, since the room was folding.

Lone holdout as of Monday (26) was the act of Clayton and Phillips, which wired AGVA for an interpretation of the 'act of God' clause in contracts and asking, in effect, 'how come we're not getting paid off'? AGVA suggested that in view of the circumstances Clayton and Phillips reach an amicable settlement in the matter with Johnson.

2 Cafe Society Nitery Shows as Theatre Unit

Barney Josephson's two Cafe Society nitery shows, in New York's midtown and Greenwich Village, will be merged for a C. S. unit, opening at the Roxy, N. Y., in September as a package show.

It will comprise Hazel Scott, Georgia Gibbs, Golden Gate Quartet, Teddy Wilson's orch and kindred excerpts from the cafes.

Dispense With Male Skaters

In preparation for next season, 'Ice Capades' announces that, for the first time, no male skaters will be used in the line. According to Chester Hale, who puts on the extravaganzas, the Army takes them away quicker than they can make a figure 8, so next season will see 64 femme bladers in the line, quite a different figure from the 24 males who graced the ice this year. In scenes where boy meets gal, femmes will don boys' costumes.

Show will probably cost around $200,000 this year, a jump of about $50,000 over last year. Season will start in New York at the Garden on Sept. 3.

Canadian Champ, St. Paul Juve Join 'Icecapades'

Only additions to cast of new edition of 'Icecapades' will be Eleanor O'Meara, Canadian figure champ, who is turning pro, and 16-year-old Jimmy Lawrence, of St. Paul. Otherwise, company remains the same, all of the other featured acts, including Dench and Stewart, Donna Atwood, Joe Jackson, Jr., and Markus and Thomas, having already been signed for next season. Miss O'Meara will replace Vera Hruba, Czecho-Slovakian star, who has been with 'Icecapades' since its start, and is leaving for another film for Republic under a seven-year contract. Troupe remains under the management of Arena Managers Assn. (John H. Harris, et al.).

'Icecapades' winds up current tour on Coast, where it opens four-week engagement at Pan-Pacific Auditorium, Hollywood, April 27, and will spend entire month of June there rehearsing the next edition, which gets under way in Portland in July. Miss O'Meara and Lawrence are joining the show immediately.

2 Face WPB Rap For Exceeding $200 Limit On Alterations in Newark

Newark, April 27.

Frank V. Merritt and Newman H. Waters, operators of the Mosque theatre building, are scheduled to appear in Federal Court here today (Tuesday) to answer charges of violating WPB Conservation Order L-41, limiting construction for amusement purposes to $200. Violation is alleged to have occurred in building the Terrace Room, Frank Dailey's nitery, located in the basement of the Mosque. Conviction carries a maximum penalty not exceeding $10,000 or one-year imprisonment, or both.

The WPB estimates that work on the Terrace Room cost approximately $4,000 and does not come within the scope of construction exempted from the conservation order. Under the amendment, which became effective Sept. 7, 1942, construction of any project devoted to public amusement, entertainment or recreation, may not exceed $200.

Hildegarde to Be 1st Solo Act at D. C. Statler

Hildegarde becomes the first solo act into the Hotel Statler, Washington, Sept. 7, at $2,500 a week, six shows only, before she returns to the Hotel Plaza's Persian Room, N. Y., where she is current.

She goes to the Copley Plaza, Boston, July 8, and on all engagements her present band backup, Bob Grant, will accompany her.

CAP, D. C., SWITCHES STAGE SHOW POLICY

Loew's Capitol, Washington, is dropping its production shows May 6, returning at that time to straight variety or band shows, which ever are available.

The decision to dispense with productions means the house is eliminating its line of girls. Harry Krivitt, houses stager, is now lining up another connection.

Steppers Into USO Units

Washington, April 27.

Dancing line at the Capitol, Rhythm Rockets, which have been a feature of this Loew house for four years are departing to take up a USO route.

Harry Krivitt, director of the girls, is staging two units for Camp Shows, Inc., which will employ the steppers. They may return after the tour of the military esfablishments. For glamour the Capitol has booked as replacements Billy Rose's Diamond Horseshoe revue, the Latin Quarter show and will use name bands.

Dick Haymes, who left Tommy Dorsey's orchestra recently to solo, starts his first such date today (Wed.) at the State theatre, Hartford, Conn., with Gracie Barrie's orchestra.

Rivals' Turnout for N.Y. Latin Quarter Birthday Cues New Nitery Biz Era

By JOE SCHOENFELD

To anybody familiar with the Broadway of the prohibition era, when opposition nitery operators only walked into each other's joints to case the business and possibly toss a stench bomb, Thursday and Friday nights of last week in the nocturnal playground belt were something of an opium dream. All vestiges of bitter conflict for trade were absent in a new-found spirit of camaraderie among nitery owners and performers attendant to the first birthday celebration of the fabulously successful Latin Quarter and the opening of Frankie Hyers and Pat Harrington (ex-18 Club) in their new headquarters at Club 51 (52d street).

Maybe it's the general prosperity in the saloon trade these war-boomed nights, but more likely it's the genteel element, who supplanted the hoodlums when repeal was voted in 1933, now responsible for the display of friendship in a business once notable for bitterness between certain characters handy with a gat or a spring knife.

How else can that Latin Quarter party Friday night (23) be explained? In the crowded spot were Dave Wolper, lawyer-operator of the Hurricane, most hit by the L. Q.'s success; Jimmy Vernon, ex-dancer, now partner in La Martinique; Monte Proser, Copacabana's impresario, and Eddie Davis (Leon &), who not only came over to offer his congratulations, but stayed to entertain. The prior night, at the 51 Club, Davis also helped make that opening clicko by doing several numbers and then bringing on Red Buttons for his crack delivery of 'Sam, You Made de Pents Too Long.'

Plus the nitery ops at the L. Q. were a bevy of topflight performers, most of them from opposition niteries, who put on a long, impromptu, hilarious show. Milton Berle was the conferencier, seemingly holding the floor for hours awaiting the arrival of Frank Sinatra from the Riobamba. That long wait finally became a gag when Sinatra showed up, but meanwhile Georgie Price, Ole Olsen, Eddie Davis, Jackie Miles and Phil Brito (from La Martinique), Leo Fuld, from the Old Roumanian, Nellie Durkin, Marjorie Knapp (Star and Garter), and several others gave their all for Lou Walters, the Boston kid with a Midas touch for all things Broadwayese, including his healthy hunk of the 'Ziegfeld Follies,' starring Berle at the Winter Garden.

Berle at Peak Form

Berle, ad libbing, was at peak form. Originally called up to introduce the celebrities, newspapermen, nitery operators, etc., in the room, Berle was forced into a long-winded entertainment chore that wound up a master example of showmanship. When he and Miles, with Doc Marcus, Ole Olsen and others also pitching in, finally spotted Sinatra walking into the room, they put on a spontaneous ribfest which Berle's own crack, 'welcome to Club 18,' can best picture. Sinatra, delayed at the Riobamba, was at sea for the reasons why each presented him with a bouquet of flowers lifted from the tables, but he took the kidding good naturedly and then wowed with two songs. That the kid is a true trouper was manifested by his quick instructions to the musicians, 'Play, boys,' and into the songs he went without a hitch. The same applied to Price, Miss Knapp, Davis (who brought his own pianist) and Nellie Durkin, the shouter from Billy Rose's Diamond Horseshoe and Mrs. Dick Henry (William Morris office) in private life.

The turnout for the L.Q.'s first birthday bespeaks the spot's terrific success in a room notorious for its costly nitery flops. Since Walters took this spot over one year ago and installed his former Boston and Miami policy and title the grosses have averaged well over $20,000 weekly, representing a healthy net profit for Walters and his partner, E. M. Loew, New England independent theatre chain operator. Walters' secret has been to give his customers plenty of flash and plenty of food for their money. He even did that for his special guests on the birthday night, putting on the regular show first and then the volunteer talent.

Walters himself, called up by Berle, delivered a punchy short speech, chiefly about the warnings he received before opening in N. Y. He was told, he said, that the newspapermen were especially tough. He found that to be untrue, he added; that they were uncommonly soft touches for anything they believed to be okay. He expressed warm thanks to all present for helping in one way or another in the success of the L. Q

Festive Air at 51 Club

The prior night, at the 51 Club, where Harrington and Hyers are now entertainers as well as partners of Harry Finklestein (husband of Georgia Sothern), there was also an unusual festive air added by outsiders. The Eddie Davis-Red Buttons stint was one of the highlights of the show put on by the madcap, insulting duo of Hyers and Harrington, with Jimmy Durante also coming over from the Copa to lend a performing hand. Berle, too, was present, but didn't work.

Otherwise the show is strictly a saloon entertainment, with the Hyers & Harrington shenanigans much the same as they were at the Club 18, where they abetted the late Jack White for years. There are several specialty people at the 51 Club, but their talents are submerged in the general tomfoolery and haphazard spotting of stooges and comedy tableaux on the small stage. Other performers are Maria Douglas, singer; Mary Jane Brown, hoofer; Butch (Miss) Bigby and Peggy O'Neil, also singers.

The tariff at the 51 Club is $3.50 minimum, to be consumed in liquor, which appears rather high for a small spot, but the wild comedy and hokum idea may get it across.

JUST COMPLETED 11 WEEKS
LA CONGA
NEW YORK
DIOSA COSTELLO
NOW
LOEWS STATE
NEW YORK
OPENING MAY 7TH
CLOVER CLUB
MIAMI, FLORIDA
FOUR-WEEK ENGAGEMENT
Mgt. General Amusement Corp.

LA CONGA, N. Y.

Carmen Amaya Co, with Leonor & Antonia Amaya, Consuelo Moreno, Sabicas, Paco Amaya, Jose Amaya; Machito's Rhumba Band; $1.50 minimum.

The fiery Carmen Amaya is back at La Conga after several months, and boniface Jack Harris again has himself a winner. The Spanish flamenco dancer remains one of the great dancers of that genre, and there's no gainsaying her increasingly potential values as a boxoffice draw.

Still studding her company with members of her family, including two sisters, a brother and father, Miss Amaya is heading a show that currently comprises the only entertainment at La Conga. She's making two solo appearances, and one doesn't have to be a devotee of, or possess any great knowledge of, flamenco hoofing to appreciate the intrinsic talent and terrifically explosive emotional pitch of her dancing.

Miss Amaya's two sisters, along with the others, are given proper spotlighting by the headliner, with the sisters serving to introduce the layout with a duo hoofing turn. Then follows Consuelo Moreno, torcher of Latin tunes, followed by Miss Amaya in her first appearance, a heel-and-toe number that's just a warmer upper for her second showing later in the bill.

Sabicas is an excellent guitarist, but it's doubtful whether he's able to get over his artistry to the usual nitery audience, which, of course, wants its entertainment with plenty of motion. Paco and Jose Amaya are the father and brother, respectively, of the star, and they accompany the show on guitars, with both stepping out for brief hoofing specialties in the finale, in which the entire troupe takes part.

Machito's Latin-American band is okay for both the show and the customer hoofing, with special emphasis on the Latin tunes.

To better show off the heel-and-click ensemble, the management is using an elevated platform on the regular floor. *Kahn.*

CHEZ PAREE, CHI

Chicago, April 21.

Lou Breese Orch (12) with Kay Allen, Romo Vincent, Connie Russell, Bob Evans, Rosita & Deno, Estelle Sloan, Chez Paree Adorables (12) and Lucia Garcia's Rhumba Band (6); $3-$4.50 min.

New Easter revue, with headline honors shared by Romo Vincent, Connie Russell and Bob Evans, shapes up as one of the best balanced bills presented here in a long time. The Fred Evans production numbers by the Chez Paree line are eye-filling pictorials, beautifully costumed by Francis Pallister.

Vincent is back after a three-year absence. From his opening theme song, 'Five by Five,' to his old reliable characterization of the unmounted lone ranger, which is comedy at its best, Vincent socks over laugh after laugh. New in his repertoire here are 'I Can't Get Enough to Eat,' a satire on rationing, and 'The Cop on the Beat,' a song with much humor.

Miss Russell, one of Al Siegel's proteges, has been carefully trained in selling a song. Possessing beauty and poise, besides vocal ability, she puts over 'Fine and Dandy,' 'Black Magic,' 'Hip, Hip Hooray' and 'Alice Blue Gown' with velvety smoothness and left to resounding applause.

Evans can take his place with the best of ventriloquists. Besides delivering fresh and clever material he sings 'Indian Love Call' and 'When Irish Eyes Are Smiling' with ease. He's definitely big time. Scored heavily.

In the dance department Estelle Sloan contributes some tap ballet numbers, including an interpretive tap and a Spanish number with spins that brought down the house. Rosita and Deno, diminutive Latin team, were liked for their ballroom routines and drew nice applause.

The Chez Paree Adorables open with a colorful Norwegian number, followed with an Easter Parade routine in which they swing lighted lilies to waltz music and close with

(Continued on page 51)

Inside—Vaudeville

Lieut.-Commander William Littleton, U.S. Navy, who was killed in the crash of a navy plane in Newfoundland, Thursday (22), was the husband of Kay Toomey, composer of 'Johnny Doughboy,' who is appearing this week as one of the quartet of songwriters in the 'Hit Paraders' act at Loew's State, N. Y.

Miss Toomey, who was married to Commander Littleton five months ago, received word of the tragedy Friday (23). Although it was only her fifth day on the stage, the act having opened at the State Thursday after a three-day break-in at the Carman theatre, Philadelphia, she decided to stick it out rather than break up the combo.

The naval officer, who lived in Boston, was wounded in action 'somewhere in the Atlantic' and was being rushed back to a hospital in this country when the plane crashed, killing three others, too.

George Jessel's 'Showtime' is doing so well in Boston it may stay three instead of two weeks, which means he'll have to set back his May 13 opening at the Broadway Capitol to the 20th. That's being worked out now, if possible, since it's figured that the new Jimmy Durante show may carry through until then.

Wash., Balto Linked As Single AGVA Unit; Nerrett Put in Charge

Consolidation of the Washington and Baltimore territory to function henceforth as a single local for the American Guild of Variety Artists has been announced by Matt Shelvey, national AGVA administrator.

Fred Nerrett, who's been in charge of the Baltimore local, which he helped organize, will take over the combined jurisdiction, continuing to work out of Baltimore. Al McKaye, who was director of the Washington AGVA local, has been granted a leave of absence for the summer. He plans to tour with a carnival. In the fall, McKaye will be assigned elsewhere by AGVA, his new location to be determined later.

Zivic Postpones Cafe Career for Farm Toil

Pittsburgh, April 27.

There'll be no cafe work for Fritzie Zivic, at least for the duration. Former welterweight champion had been rehearsing a nitery act ever since before his first fight with Beau Jack, and he was practically set to make his debut at the Villa Madrid, at around $500 per week, when United States Employment Service suggested he get into an essential industry.

Although 29, the father of three children and 3A, Zivic immediately announced that beginning the next day he would become a man of the soil at the Melrose Farm near Carnegie, Pa. Also added that he planned to fight as often as possible and would 'combine roadwork with farmwork.' A brother, Jack Zivic, 39, and also a ring veteran, goes into the Coast Guard this week under Lieutenant Commander Jack Dempsey.

Double Seattle Trouble

Seattle, April 27.

When a patrolman attempted to stop their hula dance at the Spinning Wheel Cabaret, twins Mary and Elizabeth Olson, 27, tried to stop the cop.

Result: a brawl, with the policeman's glasses broken, his tie torn, and the twins before the judge, where they drew a 10-day jail sentence for disorderly conduct.

Duffy Canteen Nets $20,000 at Benefit

A boff $20,000 net was the approximate result of the Father Duffy Canteen benefit at the Music Box, New York, Sunday night (25). The house was a sellout, with plenty standees. It was one of the top benefits of the season, from both the cash and entertainment standpoints. Most of the top performers in town appeared.

At the $100 top for boxes, down to the regular admission of $10-1.50, gross on tickets was almost $5,400, with over $14,000 obtained from advertising in the journal. Sale of the programs brought in about another $220.

Alan and Kathryn Corelli, founders of the Canteen, which patrols New York City defense centers each post-midnight and distributes food, etc., gratis, to the servicemen, headed the large committee in charge of the affair, which marked the first anniversary of the group. Corelli is executive secretary of the Theatre Authority.

Saranac Lake

By Happy Benway

Saranac, April 27.

Harold Rodner and Herman LaVine, of the Rogers Fund, here to put their final o.k. on the spring cleaning of the lodge.

Jimmy (Lambs Club) Marshall, who did a bit of ozoning in Louisville and Long Island, back enjoying the Gabriel, N. Y., fresh air.

Mathea Merryfield keeping in touch with 35 of the boys in service. She is progressing nicely.

The new monthly newssheet at the Rogers has been renamed 'We, the Patients.' It's edited by John Eaton.

Plenty of natal days at the Rogers: Howard Levy, Isabel Rook, Helen Lassman, Carl Kern and Donald Fairchild.

Tim Doherty, who made the grade here in a year and a half, has returned to Boston's Paramount office.

Joe Reynolds is holding down the managerial job at the Oriental theatre, Milwaukee. He did it here in less than 10 months.

Martha Gill is back at her desk at the Universal office in N. Y. Looks the part and is well and O.K.

Jimmy Marshall recently lost his mother, Mrs. Owen Gathright, 77. Latter was w.k. in musical circles during the 90's.

Write to those who are ill.

ASTA SVEN
and
CAPT. BIRCH
Currently at
LEON & EDDIES
New York

Malcolm Johnson, N. Y. Sun, said: "Cleverest of the new acts is that of Asta Sven and Capt. Birch . . . doing unusually good dance turns."
NOW IN 5th WEEK
Permanent Address: BELVEDERE HOTEL, NEW YORK

Variety Bills

WEEK OF APRIL 30

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol
Sonny Dunham Orc
Jimmy Durante
Marta Eggerth
Harold Nicholas
State
Peggy & Moro
Vic Hyde
Muriah Sis
Howard & Shelton
Fats Waller
Gautiers Bricklay's

PITTSBURGH
Stanley
Guy Lombardo
Jack Marshall
Jane Fraser
Robert Sis
WASHINGTON
Capitol
Rhythm Rockets
Stuart & Lea
A Rollini Trio
Gaudsmith Bros

PASSAIC
Central (30-2)
Sammy Kaye Orch
SPRINGFIELD
Court Sq. (26-28)
Lanny Ross
Johnny Morgan
Helene
The Nathane Bros
The Carnevales
PATERSON
Majestic (29-2)
Norvell
Tyler & Renard
(3-5)
(5) to fill
PHILADELPHIA
Carman (30-2)
Pat & Sylvia
Sammy White
Sandy Lang Co
(1) to fill
(4-6)
Jean Boydell
Hap Hazard & Ma'y
Gautier's Su'plecha'e

Fay's (29)
Teddy Powell Bd
Billie Holliday
PROVIDENCE
Metropolitan (30-2)
Billy Rose's Diam'd Horseshoe Revue
STATEN ISLAND
Lane (30)
Gerald Griffin
The Yoemans
(1) to fill
Strand (1)
Gerald Griffin
The Yoemans
(1) to fill
WATERBURY
Poli's (28-29)
Billy Rose's Diam'd Horseshoe Revue
WORCESTER
Plymouth (26-28)
Ina Ray Hutton Bd
Jane Frazee
Chas Carrer
Diamond Bros

Paramount

NEW YORK CITY
Paramount
Harry James Orch
Golden Gate Quart't
Dave Barry
Evelyn Farney
CHICAGO
Chicago
Gene Sheldon
R & E Reyes
Mickey King
Oxford Boys
Regal
Claude Trenier Bd
Glenn & Jenkins
Willie Bryant
Randolph & Parvis

BUFFALO
Buffalo
Andrews Sis
Mitchell Ayres Orch
Jessie & James
Masters & Rollins
MIAMI
Olympia
(4 days begin. 28)
Ray & Pedro
Mildred & Maurice
Elton Britt
Morris & Ryan
C Worth & Marcia
MINNEAPOLIS
Orpheum
Tommy Dorsey Bd
The Colstons
Bobby Whaling

RKO

BOSTON
Boston (22)
Chico Marx & Co
Frank Gaby
Toy & Wing
(29)
Ina Ray Hutton Bd
Barr & Estes
Mitzi Green
Willie Howard Co
CLEVELAND
Palace (23)
Andrews Sis
Mitchell Ayres Orch
Masters & Rollins
Jessie & James
(30)
Cab Calloway Orch
COLUMBUS
Palace (27-29)
Boone Cty Jamboree
(4-6)
Count Basie Orch
Bo Jenkins
Apus & Estralita
Thelma Carpenter
DAYTON
Colonial (30)
Boone C Jamboree

ROCHESTER
Temple (23)
Hal McIntyre Orch
John Boles
Christine Forsythe
Canfield Smith
SAN FRANCISCO
Golden Gate (23)
South Amer Follies

Warner

NEW YORK CITY
Strand (30)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
(23)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
CAMDEN
Stanley (1 day Sun)
Van Alexander Orc
Beatrice Howell
Danny Drayson
PHILADELPHIA
Earle (30)
Chas Spivak Orch
Dorothy Keller

Carr Bros
(23)
Phil Spitalny Orch
PITTSBURGH
Stanley (30)
Johnny Long Orch
Jack Marshall
Fraser & Robe'ts Sis
(23)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes
WASHINGTON
Earle (30)
The Roxyettes
Mario & Floria
Gene Marvey
(23)
The Roxyettes
Mario & Floria
Gene Marvey

Independent

NEW YORK CITY
Music Hall (28)
Dorothy Shawn
June Forrest
Albert Gifford
3 H'wood Blondes
Jefferson (1-2)
Rose Marie
Farrell & Mack Sis
The Mimic Men
Cy Reeves
(1) to fill
BROOKLYN
Mayfair (1)
Ray Bender
(4) to fill
LONG ISLAND
Lynbrook (30-1)
Bento Bros & Rita
Leo Brent
(3) to fill
Steinway (29-1)
Betty & Playmates
Leonard, Semon & S
Georgie Kaye
3 Hearts
Eileen Barton
Jamaica (29-2)
The Great Lester
4 Naval Cadets
Ted Leary
The Graysons
(29)
Gerald Griffin
Bento Bros & Rita
(2) to fill
ATLANTIC CITY
Steel Pier (1-2)
Harry Howard's "Bombshells"
Smith & Dale
BALTIMORE
Hippodrome (29)
Bellet & English B
Jane Frazee
Hobby Lobby
Maryland (30)
Allan Jones
4 Queens
Kay & Karol
Cynda Glenn
Joe Rio

Royal (29)
Dooley Wilson Co
C Williams Orch
Brookins & Van
Congoroo Dancers
State (29-1)
Ramon & *Diane
Arthur Melli
Smith & Hart
(2-5)
(4) to fill
BRIDGEPORT
Lyric (25-27)
Billy Rose's Diam'd Horseshoe Revue
CAMDEN
Towers (30-2)
Renie & Jim
J & J Blair
Gloria Parker
Keaton & Armfield
The Appletons
Willow Grove
(2d only)
Pat & Sylvia
Sammy White
Sandy Lang Co
ELIZABETH
Liberty (29-2)
3 Olympics
La Favor & Dolly
(3) to fill
HARRISBURGH
State (3-5)
Harry Howard's "Bombshells"
Smith & Dale

HARTFORD
State (5 days)
Gracie Barry
Little Tough Guys
Shayne & Armstr'g
Jackie Green
Dick Haymes
NEWARK
Adams (29)
Chico Marx Orch
Frank Gaby
Toy & Wing
Mel Torme

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Wilma Cox
Geo Morris Orc
Bal Tabarin
Victoria Rane
Edouard Futran
Lorette & Navarra
Gil Johnson
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Beverly Hosier
Moya Gifford
Madelyn White
Diane Davis
Samba Sirens
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
George Sterney Orc
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Harriet Hoctor
W. C. Handy
Pansy the Horse
Willie Solar
Calts Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy

Tommy Tucker Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Hone Damur
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikai
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Adele Inge
Ronny Roberts
Bisselle & Farley
Peter Killam
Hotel Park Central (Coconnut Grove)
Wendy Bishop
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Bob Allen Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Ruth H Aarons
The D'Ivons
John Sebastian
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andrinis
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
Russ Smith Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
Ricardel Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
(Maisonette)
Diana Del Rio

La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Robert Field
Charlotte Vogue
Eddy & Lake
Tony Canzoneri
De Maye, M & M
Francis Lane
J & J Brandel
Lou Martins Bd
Monte Carlo
Jack Rosello Orc
Pierre Beaucaire
Iris Raye
Evelynid Trio
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Sadie Banks
Leo Fuld
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Frank Sinatra
Joe Rio
Carol King
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Jackie Mabley
Hot Cha Drew
Iron Jaw Wilson
Columbus Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Eda Doya
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
Tommy Hayden
Selandia Dancers
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
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PARAMOUNT BUILDING
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CALIFORNIA BANK BLDG.

Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Sylvia Marlowe
Brenda Forbes
Hector Montverde
Stuart Ross
Helene Hoskins
Leonard Ware Trio
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Mildred Bailey
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Koker
Alphonse Cimer
F Newton's Orc
Casbah
Frank Ricker
Carlos Montoya
Dolores Anderson
Don Maya Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Saffan
Nadia & Sasha
Gypsy Chorus
Ariene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Dan Healy
Percy Stoner
Jean March
Pearl Williams
Vince Curran
Floria Vestoff
Gaye Dixon
Hazel McNulty
Barbara Lee
Lillian Fitzgerald
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marcel Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Georges & Irene
Rayn Lynn
Kent Edwards
Bernice Parks
Dixie Dunbar

Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreeshy
Lee Conrad
Keyboard Kuties
Bobby Parks Orc
Leonardo Orc
El Chico
Adrina Otero
Dorita & Valero
Yola
Don Alexander
Johnny Rodriguez
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Dooley Wilson
Wini Shaw
Nils & Nadynne
Dinorah & Cuban B
Geo Handy Orc
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Carmen de Riviro
Jose Fernandez
Nino Morales Orc
Moncita & Lao
Pilar & Luisillo
Pepito Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Harry Stockwell
Karen Zoska
Edith Waters
Kepi Clarque
Varios & Vida
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Betty Brewer
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Marilyn Duke
Ziggy Talent
Murphy Sisters
Cerney Twins
Vaughn Monroe Orc
Hotel Dixie (Plantation Room)
Jacqueline
Al Trace
Arlane Trio
Hotel Edison
John Brown
Amy Arnell

Hotel Taft
[illegible]
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Alec Templeton
Mischa Borr Orc
King Sis
Carmen Cavallaro O
Iceland Restaurant
Ruth Denning
Danny White
Tanner & Thomas
Mitzi's Girls
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Honey Ames
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Joe Capello Orc
Kelly's Stable
Coleman Hawkins
Billy Daniels
Vicki Zimmer
Nat Jaffe Orc
La Conga
Carmen Amaya
Consuelo Moreno
Sabicas
Machito Orc
Jose Curbelo
La Martinique
Phil Brito
Wynn Murray
Jackie Miles
F & Elaine Barry
La Martiniquettes
Maxi Bergere Orc
Sorasses Orc
Latin Quarter
Gloria Blake
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hibert, Bird & LaR
Mickey King
Carol Raye
Gloria Gilbert
4 Rhythm Rockets
Wally Wanger Line
Don McGrane Orc
Henri Noel

Balto Suspends Nitery For Rum Sales to Minors

Baltimore, April 27.

Liquor license and amusement permit of William T. ('Kibby') Schmitz, nitery operator and chief committee clerk of the City Council, was suspended Thursday (23) by the Board of Liquor License Commissioners as the result of a conviction for sales to minors. The suspensions are for six weeks, starting May 1, effective date of new annual licenses.

Basis of the suspensions was a case in which Schmitz last December pleaded guilty to a charge of sales to minors.

Night Club Reviews

Con. u d from page 50

CHEZ PAREE, CHI

an Oriental number, all effectively staged by Fred Evans.

Lou Breese continues to furnish the show and dance music, with Kay Allen doing the vocals, and Lucia Garcia's band plays rhumba and conga tunes. *Morg.*

TERRACE ROOM, N. Y.

(NEW YORKER HOTEL)

Jerry Wald Orch (17) *with Lillian Lane; Adele Inge, Ronny Roberts, Peter Killam, Howard Brisselle & Jerry Farley, Ice Ballet* (6), *Cover 75c weekdays, $1 weekends, no minimum.*

Ice show at this room remains pretty much the same through the Jerry Wald orchestra engagement, which started two weeks ago, as it was during Sonny Dunham's long stay. Several changes have been made, notably the finale which was of a patriotic nature. Restaged under a Gay 90's idea it is perhaps the liveliest and best close-out bit the ice revues here have ever used. It's fun watching it run off and for visiting firemen it supplies a double kick.

As for the remainder of the show the principals and staging is identical. Adele Inge, Ronny Roberts and Howard Brisselle and Jerry Farley, do their specialties, all of which are of a crack nature, particularly Miss Inge and Roberts, and the Ballet routines are colorful and competently executed. It's a fast 40 minutes, and very enjoyable.

Wald's orchestra, bothered by replacements as is every other band known or unknown, is a surprising combination in view of the changes he's been forced to make lately. It is the best band he has rounded up for an engagement in N. Y. Composed of four trumpets, three trombones, five sax and his own clarinet, and four rhythm, the group plays with a solid kick one moment and inspires cheek-to-cheek terps the next.

Performance musically is fine, too; there are few weaknesses anywhere and those that are present don't rear often enough for comment. Last time Wald played in N. Y. his rhythm quartet could have stayed home, but the condition has been remedied nicely. Arrangements are good, too. *Wood.*

El Morocco, Montreal

Montreal, April 21.

Jean Janis; Maurice & Betty Whelan, Milray Girls (7), *Hal Hartley Orch.* (10), *Buddy Clayton band* (3), $2.50 *minimum Saturdays,* $1.50 week days.

New show at this nocturnal spot is a tasty dish, and though shortened to 40 minutes was in the groove from the opening beat. The seven pulchritudinous steppers on the Milray line, tops for sight values, tee off, after a smart session of hot rhythms by Hal Hartley's orch. They rate in their three appearances the equivalent of three separate acts, being niftily garbed and precision drilled, on the beam from the opening gong, flashing neat costume changes with new up-to-the minute routines and their Easter Parade spot brought them strong hands.

Highlight of the show is Jean Janis' warbling. She passes from zestful to blue, seguing hot to sweet to pops to martial without apparent effort. This highly listenable singer packs a solid wallop of her own by way of 'What's Cookin',' 'Heard You Cried Last Night,' 'Craziest Dream,' 'Me and My Gal' and her finale with 'Comin' In on a Wing and a Prayer.' One of the best vocalists heard here in a long time.

The Whelan pair, brother and sister team, hit on high from teeoff. Walking on decked out in white cloaks from neck to ankle they drop them to emerge in white shorts, an effect for the man that drew squeals from the femme customers. An acro-contortionist team, both personable and young, the gal can twist herself into knots and the man has a routine that is strong arm with a touch of adagio. Routine is a pushover and they had to beg off.

The Hartley Orch delivers solidly throughout with every variety of rhythm plus solos by individual musicians. Buddy Clayton band is quite adequate in filler role for dancing. Biz good at early dinner. *Lane.*

Cafe Society Downtown

(GREENWICH VILLAGE, N. Y.)

Georgia Gibbs, Pearl Primus, Albert Ammons & Pete Johnson, Kenneth Spencer; Frankie Newton Orch (6); *minimum,* $2-$2.50.

While the debut of Georgia Gibbs, radio warbler, in this Greenwich Village room is the chief b.o. magnet, she is backed currently by a typically strong Cafe Society Downtown talent lineup. This spot continues with its boogie-woogie piano combo, Albert Ammons and Pete Johnson, jam sessions and leans as usual on colored entertainment. (Miss Gibbs is the sole white artist on present show). The singer scored solidly at show caught.

Single dance act is contributed by Pearl Primus, interpretive dancer, who is doing two barefoot numbers at each show. Still a college student, she looms as a comer. 'African Ceremonial,' a typical jungle terps effort, and 'A Lesson in Jazz,' more in the popular idiom, were used at show caught. She's backed by Norman Koker and Al Cimer, two expert drummers, who do a duo specialty that's different.

Kenneth Spencer, tall baritone who acts as m.c., registered a nice click with three ballads including a Russian folk song, 'Were You There' (which he did on a recent radio show) and 'When the Saints Come Marching On.'

Ammons-Johnson combo mopped up with their boogie-woogie piano offerings, doing 'Sixth Avenue Express' 'Jammin' the Blues' for their fourth and fifth call-backs.

Frankie Newton's trim orchestra plays the show and for most of dancing. They also front a cornet, sax, clarinet and bass fiddle for a couple of jam sessions of 'That's Aplenty' and 'Sweet Georgia Brown,' which made them solid with crowd here. Combo is clickeroo. *Wear.*

VILLA MADRID, PITT

Pittsburgh, April 27.

Etzi Covato Orch (5), *Mark Lane, Betty Falvo, DeLeon Sisters* (2), *3 Kings, Lois Lee, Tito Cavallero;* 55c *cover per person.*

Nothing outstanding, but it's 45 minutes of agreeable entertainment. Standouts are the Three Kings, man and two girls, in a tumbling and perch act that's cramped somewhat because Villa Madrid's ceiling isn't quite high enough. Even so, trio manages to get in some bangup tricks and over big.

Lois Lee is a young, pretty singer with a thin voice but a fresh personality that overcomes the deficiency in the pipes. She specializes in the light operetta arias, and has an expressive face that'll be even more expressive when she's a bit less self-conscious of it. DeLeon Sisters are a couple of graceful dancers whose unison stuff is on the button while Tito Cavallero is an eccentric legomania, nattily attired in tails, who comes through with a fast and okay five minutes.

Satisfactory music by Etzo Covato's (he's also one of Villa Madrid owners) five-piece combo under direction of saxman Mark Lane, who also doubles as m.c., and vocals by Betty Falvo, class chassis gal with pashy style. *Cohen.*

WALNUT ROOM, CHI

(BISMARCK HOTEL)

Chicago, April 22.

Jimmy Joy's Orch (13) *with Betty Burns, Earl Randall, Talia, Don & Sally Jennings, Gloria Lee Dancers* (5); $1.50-$2.50 *min.*

New 'Spring Revue' marks the return of a trio of Walnut Room favorites in Jimmy Joy and his orch, Talia, and Don and Sally Jennings.

Joy's music fits well in this nicely appointed room. For the most part it is subdued to a point where diners can hear each other's conversation yet the little extra volume he gives now and then adds to his smoothly flowing dance rhythms. As part of the floor show Joy plays two clarinets at the same time with 'St. Louis Blues,' chalking up a hit.

Earl Randall, baritone, does 'It Started All Over Again' and with Betty Burns duos the vocals during the Hawaiian production number.

The character dances of Talia highlight the show. Her Portuguese cymbal dance features expert ballet turns; the Gypsy number is vivid and colorful and the Hawaiian routine beautifully done.

Don and Sally Jennings' dance numbers are relished by the customers although they are practically the same as when the team last played here. The 'Carefree' number has a couple of outstanding lifts and whirls. Of their three satires, the takeoff of the Latin dance team is the most enjoyable.

The Gloria Lee Dancers open with a sprightly swing novelty and close with the colorful 'Hawaiian Festival' number, in which they're joined by Talia. *Morg.*

Minn. Gov. Nixes Bill

Minneapolis, April 27.

Gov. H. B. Stassen vetoed a bill passed by the state legislature which officially would have removed the present requirement that all night clubs, taverns, bars, etc., serving liquors, must have food available for sale. Inasmuch as the legislature already had adjourned, this action killed the bill.

In many cases, including a considerable number of theatre lounges and night clubs here, there's been little or no observance of the law recently.

B'way Holds Up; 'Tomorrow' Looks OK, 1st Full Wk. Tops Neat $16,000, 'Oklahoma' Smash 30G, 'Follies' 41G

Business on Broadway held up exceptionally well during Holy Week. Only a few grosses dropped, while others went up. Easter Sunday saw the amusement district jammed, which meant a strong start for the current going.

'Tomorrow the World' climbed during its first full week, and the gross indicates it is in for a stay. One premiere this week and two next week, while another brace has gone into rehearsal.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (72d week) (D-780; $3.30). Virtually held its own with takings close to $8,000, okay for this one-set stayer.

'Arsenic and Old Lace,' Fulton (113th week) (CD-893; $3.30). Ran along to profitable business that approximated $9,000; several hundred dollars better than previous week.

'Blithe Spirit,' Booth (76th week) (CD-712; $3.30). One of those which eased off, takings around $9,000, satisfactory; also a one-setter.

'By Jupiter,' Shubert (47th week) (M-1,325; $4.40). Has been getting excellent money, around $22,000 and better; nearing year's run.

'Dark Eyes,' Belasco (14th week) (CD-1,000; $3.30). Another show which dropped; approximately $10,000; about another month to go.

'Harriet,' Miller (8th week) (D-940; $3.85). Possibility of laying off for part of summer, but could resume, and looks aimed through next season; $13,500.

'Janie,' Playhouse (33d week) (C-865; $3.30). Somewhat better last week, around $8,000; playing four matinees this week, so will jump.

'Junior Miss,' Majestic (77th week) (CD-1,715; $2.20). Got its share of kid patronage, and approximately as good as previous week; $9,500.

'Kiss and Tell,' Biltmore (5th week) (C-991; $3.30). Noning can stop this one, which is getting $17,500 weekly with standing room; two extra performances this week, too.

'Life With Father,' Empire (179th week) (CD-1,062; $3.30). Howard Lindsay and Dorothy Stickney will leave cast, but comedy will play through a fourth summer; rated over $11,000.

'Oklahoma,' St. James (4th week) (O-1,520; $4.40). Sensational musical success getting all house will hold; approximately $30,000 weekly.

'Rosalinda,' 44th St. (26th week) (O-1,357; $3.30). Got its share of surprisingly improved business during Holy Week, and was quoted over $26,000.

'Skin of Our Teeth,' Plymouth (23d week) (CD-1,075; $3.85). Went up about $1,000 to about $17,000, its best money in some time; controversial show going into summer.

'Something for the Boys,' Alvin (15th week) (M-1,375; $4.40). Getting close to $32,000; new shows have had no effect here except possibly a few less standees.

'Sons o' Fun,' 46th St. (64th week) (R-1,347; $4.40). Was overestimated previous week, but last week climbed $2,000 and registered around $25,500; slated through summer, regardless of cast changes.

'Star and Garter,' Music Box (44th week) (R-991; $4.40). Will start playing Sundays; business tapered off in recent weeks, but looks like cinch through summer; nearly $20,000.

'Stars on Ice,' Center (41st week) (R-3,060; $1.65). Last season ice revue suspended for a month or two, then resumed with new routines; may do same soon; over $22,000 last week, and startee current week with great Sunday attendance.

'The Doughgirls,' Lyceum (17th week) (C-997; $3.30). Sells out all performances, with count at $17,000; extra Easter Monday matinee will send current gross up further.

'The Eve of St. Mark,' Cort (29th week) (D-1,064; $3.30). Gross quoted over $11,000, among shows that improved during Holy Week.

'The First Million,' Ritz (C-945; $3.30). Presented by James S. Elliott; written by Corporal Irving Elman; kid producer makes debut this evening (28).

'The Patriots,' National (12th week) (D-1,162; $3.30). Critics' prize winner improved as much as any show on list, to around $14,500; top money here so far.

'The Pirate,' Beck (C-1,214; $3.85) Final and 23d week for Lunt show, rated around $10,000 last week; claimed to be well out in front on engagement; 'Corn Is Green' comes in for return date next week.

'Tomorrow the World,' Barrymore (2d week) (D-1,104; $3.30). First full week quoted well over $16,000; standees claimed after Thursday; favorable followup Sunday newspaper comment further enhances chances.

'Uncle Harry,' Hudson (48th week) (D-1,214; $3.30). Another three or four weeks indicated for meller that is nearing year's run mark; around $7,500.

'Ziegfeld Follies,' Winter Garden (4th week) (R-1,519; $4.40). Packing 'em in, with even Sunday night a turnaway; gross leader over $41,000 quoted.

Repeat

'Lady in the Dark,' Broadway (7th week) (M-1,104; $2.75). Another show that perked up; credited with $26,000; winds up return date May 15.

Revival

'Counsellor-at-Law,' Royale (21st week) (D-1,047; $3.30). One of season's most successful revivals; date indefinite; $12,000 estimated.

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

COPACABANA, New York

YORK AND KING

THROW A POSEY TO EQUITY

For Raising the Actor's Minimum

Direction: Wm. Morris

'BIG TIME' $22,000 IN 2ND WK., L. A. LIVELY

Los Angeles, April 27.

Theatre business continues strong in this sector with Holy Week making no noticeable dent in boxoffice takes. Mayan is pacing the town with Ed Wynn in 'Big Time.' Second week for variety revue looks stronger than opener, despite initial stanza's 11 performances and $4.40 premiere, and will catch estimated $22,000. First week climbed to $20,400.

Biltmore, dark past week, reopened with 'Life With Father' Saturday (24) for a two-week stay. Initial seven days are heading for estimated $12,000. At the Belasco, 'Hey Rookie,' Army show, continues to draw healthy business and will reach estimated $12,000 for 30th week. Last week, with extra matinee, broke $13,000.

In Hollywood the El Capitan launched 45th week of 'Blackouts of 1943' with $14,000 coming up after taking $14,200 previous stanza.

'St. Mark' Big $7,500 In Last Half, Buffalo

Buffalo, April 27.

In traditionally the worst three days of the theatre calendar and despite a sharp Good Friday letdown in attendance, 'Eve of St. Mark' registered an estimated big $7,500 for the last half of Holy Week at the Erlanger.

House was scaled $2.75 top, with show benefitting by subscriptions.

Boston Opera Co. $17,000 With G-S in Seattle

Seattle, April 27.

Boston Opera Co's Gilbert & Sullivan repertory garnered big $17,000 in six nights and two matinees last week at 1,500-seat Metropolitan, scaled from $2.50 (plus tax of 38c).

The Met is having its liveliest and best season in years. Opening April 25 through May 2 is 'Junior Miss.'

'Sisters' $14,400, Toronto

Toronto, April 27.

Split-week engagement here of 'Three Sisters' was a complete sellout, with the Royal Alexandra registering an estimated $14,400 for the three days.

The 1,525-seat house was scaled at $3.30 top.

Play Out of Town

THE HOME FRONT

Washington, April 26.

John Golden production of three-act (one scene) comedy by Phoebe and Henry Ephron. Features Robert Burton, Ruth Weston, Ethel Owen and Katharine Bard. Staged by Ephron; setting, Stewart Chaney; opened at National, Washington, April 26, 1943; $2.75 top.

Sam Whitaker ..... Robert Burton
Irma Dalrymple ..... Ethel Owen
Adelaide ..... Dora Merande
Kitty Mitchell ..... Katharine Bard
Taxi-Driver ..... Joe Verdi
Archie Whitaker ..... Edwin Philips
Hazel ..... Dorothy Gilchrist
Frances Whitaker ..... Ruth Weston
Delivery Man ..... Edmund Dorsay
Eugene Mitchell ..... Francis De Sales
Two Moving Men ..... Carl Judd, Earl McDonald
Another Maid ..... Gee Gee James
A Girl ..... Jean Bellows
Dr. Bartell ..... William Wadsworth
Joe Franklin ..... Richard Midgley
Marion Franklin ..... Virginia Vass

John Golden's latest dip into domestic drama is mild and pleasant, but as a farce it concentrates its TNT into a third act, with the two opening stanzas mostly conversational. Some of it is spicy but much of it's dull.

'The Home Front' deals with babies and enciente women, and the perplexities of expectancy, inadequate hospital facilities, crowded apartments and the adjustments which must be made to meet war emergencies. It all takes place in the living room of the Whitakers' apartment in New York. The problems and inconveniences approach when Kitty Mitchell leaves her husband because he had grown irri-

(Continued on page 55)

'Sisters' Capacity $12,500 In 4 Buff Performances

Buffalo, April 27.

'Three Sisters,' featuring Katharine Cornell, Ruth Gordon and Judith Anderson, piled up a smash tally, with the ticket racks going clean for standees at all four performances at the Erlanger last week.

At $3.30 top, the gross hit estimated $12,500.

Current Road Shows

(April 28-May 8)

'Arsenic and Old Lace' (1st Co.)—Geary, San Francisco (28-8).

'Big Time' (vaude)—Mayan, Los Angeles (28-8).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (28-8).

'Born Happy' (vaude)—Alcazar, San Francisco (28-8).

'Candida'—Copley, Boston (28-8).

'Claudia' (1st Co.)—Colonial, Boston (28-8).

'Claudia' (2d Co.)—Windsor, Bronx (28-2); Flatbush, Brooklyn (4-8).

'Chocolate Soldier'—Wilma, Missoula, Mont. (3); Marlow, Helena (4); Rainbow, Great Falls (6); Babcock, Billings (7).

'Cry Havoc'—Plymouth, Boston (28-1).

'Doughgirls' (2d Co.)—Selwyn, Chicago (28-8).

'Dracula'—Klein Aud., Bridgeport (30); Bushnell Aud., Hartford (1); Plymouth, Boston (3-8).

'Eve of St. Mark' (2d Co.)—Nixon, Pittsburgh (28-1); National, Washington (3-8).

Gilbert and Sullivan—Wilma, Missoula, Mont. (28); Rainbow, Great Falls, Mont. (29); Babcock, Billings (1); Fargo, Fargo, N. D. (3); Aud., St. Paul (4-5); Lyceum, Minneapolis (6-8).

'Good Night Ladies'—Blackstone, Chicago (28-8).

'Hey, Rookie'—Belasco, Los Angeles (28-8).

'Jane Eyre.' — Windsor, Bronx, (4-8).

'Junior Miss' (3d Co.)—Metropolitan, Seattle (28-1); Capitol, Yakima, Wash. (3); Fox, Spokane (5); Aud., St. Paul (8).

'Junior Miss' (2d Co.)—Alexandra, Toronto (28-1); Cass, Detroit (3-8).

'Kiss and Tell' (2d Co.)—Erlanger, Buffalo (6-8).

'Life With Father'—Biltmore, Los Angeles (28-8).

'Maid in the Ozarks'—Great Northern, Chicago (28-8).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (28-1).

'Porgy and Bess'—Curran, San Francisco (28-8).

'Private Lives'—Erlanger, Chicago (28-8).

San Carlo Opera—Boston Opera House (28-1); Nixon, Pittsburgh (3-8).

'Show Time' (vaude)—Shubert, Boston (28-8).

'Student Prince'—Forrest, Philadelphia (28).

'The Bat—Wilson, Detroit (2-8).

'The Home Front' (tryout)—National, Washington (28-1).

'Three Sisters'—Cass, Detroit (28-1); Hanna, Cleveland (3-8).

'Tobacco Road'—Shubert, New Haven (28-1); Locust, Philadelphia (3-8).

'You Can't Take It With You'—Lafayette, Detroit (28-8).

'Doughgirls' Still Chi's Topper, 15½G, 'Ladies' Steady $13,500, 'Pvt. Lives' 10G

Chicago, April 27.

Holy Week had no effect on the boxoffices of the four shows still playing here; in fact, an increase in business was noted at the Selwyn, where 'The Doughgirls' continues to top all local shows.

Estimates for Last Week

'The Doughgirls,' Selwyn (7th week) (1,000; $2.75). Recently added Sunday matinees are building up. Big demand for tickets through entire week. Did about $15,500.

'Good Night Ladies,' Blackstone (54th week) (1,200; $2.75). Steady $13,500.

'Maid in Ozarks,' Great Northern (34th week) (1,400; $2.75). Slight increase over last week at $9,500.

'Private Lives,' Erlanger (8th week) (1,300; $2.20). Has settled down to around $10,000. Leaves May 15 to make way for 'The Three Sisters,' opening May 17.

'Jr. Miss' Fair $8,500 In 5 at Portland, Ore.

Portland, Ore., April 27.

'Junior Miss' played four nights and one matinee last week (21-24) at the Mayfair theatre.

With admish at $1.10 to $2.75, show snared fair $8,500.

'Claudia' $9,500 In 3d Hub Week

Boston, April 27.

The passing of the Easter season brought a sharp jump along the rialto this week, but last week's comparative grosses still have them talking. Holy Week found only Friday night and Saturday matinee (23-24) way off, bringing 'Claudia' and 'Cry Havoc' down about two G's each. Poor biz Saturday matinee was ascribed to frantic Easter shopping.

'Show Time' bowed in last night (26) at the Shubert and 'Candida' teed off at the Copley. Meantime, the San Carlo Opera Co. back at the Opera House for a second session, opened Saturday (24) to brisk biz. 'Dracula' comes in May 3, the town drawing a blank thereafter until the 24th, when 'Early to Bed' debuts.

Estimates for Last Week

'Claudia,' Colonial (1,637; $1.65). Didn't expect the $9,500 it drew on its 3d week; 4th week current and two more to go.

'Cry Havoc,' Plymouth (1,350; $2.20). Guild-sponsored, dropped to about $8,500 on 2d week, but good advance for final frame now current. Show closes in Boston.

'Ghost Train,' Copley (1,231; $1.65). Took an estimated $2,000 on 2d week, 8 performances. 'Candida' began last night (26).

'Road' Sock $19,000 In 12 Wash. Performances

Washington, April 27.

'Tobacco Road' in 12 performances at $1.50 top grossed estimated $19,000, remarkable business considering Holy Week and the fact that the play was in its ninth engagement at the National theatre. One year ago the Jeeter Lester drama drew $12,400 at the same scale.

John Golden's 'The Home Front' opened last night (reviewed in current issue). It will be followed by a fortnight's engagement of the road company 'Eve of St. Mark,' under the auspices of the American Theatre Society. Then follows 'Merry-Go-Rounders,' vaude troupe, for two weeks under the sponsorship of Marcus Heiman.

'Rounders,' due here May 17, will play three shows on Sunday and the conventional eight performances weekly, with matinees on Wednesday and Saturday. Top scale will be $2, with the matinee ceiling $1.65.

Ballet Russe NSG In Pittsburgh at $11,000

Pittsburgh, April 27.

Ballet Russe de Monte Carlo got caught in the middle of Holy Week at the Nixon and took it on the chin last week, doing around $11,000 in eight performances at $2.75 top. That's only about $5,200 more than same organization did in a single show at big 3,800-seat Syria Mosque here last November. Combination of circumstances were against the booking.

In addition to the pre-Lenten period, legit theatre booking for what town has come to recognize as a concert hall attraction was hardly in ballet's favor, and it's also the first time any similar dance organization has ever played a full week's stand here. Balcony and gallery weren't bad throughout the engagement, but downstairs sale was miserable right from the start.

Nixon currently has 'Eve of St. Mark' under subscription auspices and next week invades the concert field again with San Carlo Opera Co., which will present eight different operas in as many performances.

Shows in Rehearsal

'Early to Bed'—Richard Kollmar.

'Kicked Upstairs'—Joseph Chandler.

'Sons and Soldiers'—Reinhardt, Geddes, Myers.

'Dracula' (revival, road)—J. J. Leventhal and Harry Oshrin.

'The Bat' (revival, road)—Henry Duffy.

'Kiss and Tell' (road)—George Abbott.

'STUDENT PRINCE' OPENS TO BIG PHILLY ADVANCE

Philadelphia, April 27.

Two of Philly's three active legit houses relighted last night (26), with the third due to reopen next Monday. All three were dark during Holy Week.

Though there were no legit houses open last week, films, nightclubs, cafes, etc., did fine biz, despite Holy Week's expected slump, and all three regular houses (Walnut, Forrest and Locust) were doing very finely when they closed a week ago Saturday. 'Porgy and Bess' in particular would have smashed through heavily in a fourth week at the Forrest.

Booking prospects are, in general, not very good, a fact certainly not due to poor business locally, but to scarcity of available shows. Forrest seems the best prepared. 'Student Prince' opened another return there last night with a walloping big advance. It's set for two weeks, to be followed by 'Blossom Time,' also for a fortnight, but it looks almost certain that run of the 'Prince' will be longer than the skedded two semesters. A good bet has the two operetta revivals holding the fort at the Forrest into June.

The Locust has the Ballet Russe de Monte Carlo this week, but right now hasn't anything announced to follow. The Walnut, dark this week, relights with Maurice Schwartz and his Yiddish Art Theatre in 'Kiddush Hashem' for one week. Then 'The Eve of St. Mark' comes in for two, starting May 17.

A revival of 'Dracula' with Bela Lugosi, a new farce tryout called 'Kicked Upstairs' and the new operetta, 'Miss Underground,' are mentioned for May.

'Arsenic' Great $18,000 In Second Frisco Week

San Francisco, April 27.

Biz continues fast here, with stage attractions stepping along at high speed.

Estimates for Last Week

'Arsenic and Old Lace,' Curran (1,774; 55-$2.75) (2d wk). Accelerated to great $18,000 for second stanza of return engagement.

'Born Happy,' Alcazar (1,300; 55-$2.20). Capacity biz, at $18,000, with hundreds of customers left waiting outside.

Fred Stone-'Take It' OK $9,400 in Detroit

Detroit, April 27.

Following Holy Week's dip for the two popular-priced houses here, all three theatres along the Detroit rialto are back in operation. Cass relit on Monday (26) with Katharine Cornell in 'Three Sisters,' and will follow on May 3 with 'Junior Miss.'

Fred Stone in 'You Can't Take It With You' continued at a good pace in his third week at the Lafayette, with approximately $9,400 tucked in during the usually dull week, with the $1.65 top at the house.

Henry Duffy's 'Merry-Go-Rounders' vaude revue at the Wilson has gone into its sixth and final week, and will be followed on May 2 with ZaSu Pitts and Jane Darwell in 'The Bat.' Fifth week of the current revue clicked up approximately $8,000 during Holy Week.

Frank McCoy, producing at the Lafayette, probably will follow the Stone show with 'Arsenic and Old Lace,' assembled to start off May 17 with three weeks in Toronto and Montreal. He also is assembling a company for another revival of 'Abie's Irish Rose,' set in for the late spring at the same house.

Inside Stuff—Legit

Clinch Calkins, who wrote 'Independence Square,' which Lee Simonson and Bretaigne Windust will produce next season, is the wife of Mark Merrill, of Harry Hopkins' Lend-Lease administration. Her husband is in charge of medical supplies shipped to the Allies. 'Independence Square' was written three years ago and gathered dust while she wrote articles for The New Yorker and two books on unemployment and industrial espionage. She runs a household at McLean, Va., with writing as sideline.

Three months ago Simonson wrote a story in the Sunday section of the New York Times, advising he was looking for new playwrights. 'Independence Square' was shipped on speculation. Simonson said he picked it from a pile of 100 scripts resulting from the story because he liked the name 'Clinch Calkins.' Her real name is Mrs. Marion Merrill. Simonson liked the play, contacted the author by long distance phone and the deal was closed in a week. Producer and director were here last week to talk over details with the new playwright.

Continuance of 'Stars on Ice' at the Center, Radio City, N. Y., through spring is dependent on business during the next few weeks. Last year about this time the ice revue suspended for about two months and a new skating show went on early in July. It is intended to continue ice shows at the Center, that policy being the most successful since the house opened. Arthur M. Wirtz and Sonja Henie have presented the skating productions and are scheduled to present a new revue of that type.

If 'Stars' suspends the San Carlo opera company will play a date at the Center sometime next month. Last year that outfit played 11 days there, platforms being placed over the ice plant. Tickets are on sale for 'Stars' up to May 9, but it is likely the show will extend beyond that date.

Lester Meyer, manager of the Empire, N. Y., has been interested in a number of shows and intends becoming more active in production. To date he has not linked his name to producing, as he might have, for instance, in connection with 'Tomorrow The World' (Barrymore), of which he is full co-producer with Theron Bamberger. That explains how come he has charge of the tickets.

Meyer says there were no differences with the agencies over 'Tomorrow,' as previously reported, which caused theatre party confusion. Brokers were given 'regulars' starting last midweek.

Dorothy Kilgallen missed a nice paragraph for her N. Y. Journal-American gossip column recently, apparently mistrusting its authenticity. Squib had been sent in jointly by actresses Helen Hayes, Mary Wickes, Judith Evelyn, Jeanne Cagney, Uta Hagen and Martha Hodge, all residents at the Algonquin hotel, N. Y. Claiming that Raoul, of the Algonquin, is the handsomest headwaiter in town, it was in response to Miss Kilgallen's '$64 Question' whether Gigi, of the Cog Rogue, is the handsomest headwaiter.

More than 3,000 dramas, comedies, operettas and texts formerly used by the old German stock company at the Pabst theatre, Milwaukee, before its dissolution in 1935 after 83 years of service, have been turned over to the Milwaukee Public Library by Mrs. Clara Uihlein Trostel. They were part of the Albert O. Trostel collection of German plays running back to 1865. Most of the works are irreplaceable.

Replying to a statement last week that 'Doc' Bender represented the Rodgers and Hart song writing team, composer Richard Rodgers declares, 'Dr. Milton Bender has never represented me nor has he ever been my dentist.' Former dentist has for some years represented Larry Hart, the lyricist member of the duo. Bender has been in show biz for years, having abandoned dentistry sometime ago.

Bernard (Bunny) Simon, ahead of 'The Home Front,' which opened in Washington Monday (26), promoted a stunt ad in Friday's (23) Washington Post. The Hecht Co., which has an infants' shop, inserted 720 lines, with the play's title the most prominent feature in the copy.

Dutch language version of 'Arsenic and Old Lace' was given recently in Aruba, a Netherlands-owned island off the coast of Venezuela, by Shell Oil employees stationed there. They paid $100 royalty, through the Dramatists Play Service, for three performances.

'Dear Public' Again Set For Production; Caesar Guarantees Willie Howard

'My Dear Public,' which Irving Caeser tried out last year and which he's been nursing for years, is going into rehearsals again, on July 15, according to contracts which the author-manager has signed. Willie Howard has been engaged under salary and percentage arrangement, Caesar reportedly putting up the comedian's guarantee for four weeks.

Caesar has raised a new bankroll, said to have been provided by persons reputed to own a horse racing stable. When 'Public' tried out in March, 1942, it represented around $80,000. It will cost around $25,000 more for new costumes and other expenditures. In addition to Howard those now under contract for the show are Ethel Shutta, Fred Keating and Susan Miller, latter having appeared in 'Beat the Band' early this season.

'Dancing in the Streets,' the musical which Vinton Freedley withdrew after a Boston tryout, is still a summer possibility. Outline for a revised book has been made by Dorothy and Herbert Fields, but they are not slated to do the rewrite. Story will be built around Mary Martin, according to present plans.

Nix Toledo Tent Unit

Toledo, April 27.

City Council has turned down the application of Paul Spor, local booking agent and bandleader, and his company, the Toledo Civic Amus. Co., to erect a tent in the Cherry-Bancroft playground for use as a theatre by a stock company.

Council suggested that a location other than recreation property be found for the purpose.

'Apples' Coast Tryout

A comedy-drama by Lyford Moore and James Pooler, titled 'The Green Apples,' is slated for Hollywood legit production within the next week or two. The authors are members of the Detroit Free Press editorial staff, and Pooler is also the 'Variety' correspondent in the automotive city.

Maury Rubens is producing, and the cast includes Mildred Harris, Forrest Taylor, Kenneth Wilson, Ed Gaynor, Johnny Calkins, Jack McGovern and Arletta Ramey.

N. Y. BIJOU WILL BE RELIGHTED FOR LEGIT

Bijou, on West 45th street, N. Y., adjoining the Astor theatre, is being renovated after being dark for half a dozen years; it's slated to rejoin the legit theatre list.

House is of limited capacity, having slightly more than 600 seats, and has no air conditioning system. It is expected that some type of cooling apparatus will be installed. Shuberts, who formerly operated the spot, are reported interested in again taking over.

Banking interests own the Bijou, also the Morosco and Astor. Some years ago there was a realty deal on for the acquisition of those three properties, plus the Gaiety and Fulton theatres, plan calling for razing the block-long site. At various times it was reported that the five houses would be replaced by a department store, another scheme calling for a hotel and large theatre, but the real estate market declined, and all propositions were dropped. Any rebuilding is evidently out for an indefinite period.

Morosco, which has had one of its poorest seasons, relights next week with 'Sons and Soldiers,' an Irwin Shaw drama backed by Metro.

Elitch Cast Hunt

Denver, April 27.

Arnold Gurtler, president of the Elitch Gardens Co. and manager of the Elitch summer theatre, oldest in the world, left for New York Saturday to sign a cast for the season, to open the middle of June. The theatre will be in its 52d season this year.

The amusement park, in which the theatre is located, will open May 15.

MASS. PROBES TIX 'SCALPING'

Boston, April 27.

The bills pending in Massachusetts General Court against the so-called 'theatre ticket scalping racket' were given a forward pass last week when the State Senate accepted a resolution offered by Senator George W. Stanton, Fitchburg, calling for an investigation by Atty. Gen. Robert T. Bushnell. A vote of 17 to 4 moved the resolution ahead following adverse reports on the three bills, any one of which would, in effect, abolish or make prohibitive the operation of theatre ticket agencies, of which there are 22 locally.

Maurice M. Goldman, Boston, who proposed two of the three bills, declared that the premiums on ticket agency transactions ranged from 85c to $1.10 a ticket, and claimed the differential was being split between theatres and agencies in some cases. He said the public had been fleeced out of one to two thousand dollars a night during a show's run in the Hub, a 'racket which has mulcted the public out of millions.'

Stanton said he had found one instance where a theatre, reporting no tickets available, had suggested they could be obtained at certain agencies at a premium price.

No date has been set for the investigation.

B'way Mgrs. Willing To Up Chorus Pay; WLB Okay Is Sought

Broadway managers have indicated a disposition to grant a pay raise to the chorus, in line with the boost in minimum accorded legit actors during the winter. Board of the League of New York Theatres signed a joint request with Chorus Equity to the Regional War Labor Board in New York last week, it being agreed to abide by the decision of a single conciliator or arbitrator.

This method of adjusting the application for an increase was chosen to avoid going to the conciliation branch of the national War Labor Board, which would have meant a lapse of months before an answer could have been secured. Minimum for chorus in New York is $40 and if a 15% boost is granted the pay would be $46 weekly. On tour chorines would get $51.75 instead of the present $45.

KAUFMAN READYING COAST 'DOUGHGIRLS'

A third company of 'The Doughgirls' is being readied. George S. Kaufman, who staged the laugh play current at the Lyceum, is attending to the casting, Max Gordon the producer of the comedy, being in Hollywood. It will be known as the Coast company, being due in Los Angeles late in June. Show has been booked in Washington for two weeks and jumps from there to the Coast. A fourth company is due for eastern dates soon.

'Doughgirls' tried out in Washington originally and went to capacity during the latter half of the week's date. Chicago 'Doughgirls' is currently at the Selwyn there, topping the town and being aimed through summer.

Paul Douglas to Produce Percy-Denham Mystery

Paul Douglas, radio announcer, plans to turn legit producer, having acquired the rights to 'Malice Domestic.' Latter is described as a mystery thriller by Edward Percy and Reginald Denham. Latter, who will do the staging, and Douglas have been friends since student days. Play had been under option to Jack Small and Alfred Bloomingdale.

Douglas is the husband of Virginia Field, appearing in 'The Doughgirls' Lyceum, N. Y.

'Oklahoma' Leads Broadway Demand For Tickets; Wkly. Profit Is $6-7,000

'Oklahoma,' sock musical at the St. James, is leading Broadway in the strength of its ticket demand at the agencies, although other hits are closely bunched behind the Theatre Guild standout. Operetta is primed to prove one of the best money makers in the musical field in a generation. Budgeted for $100,000, it's estimated to have cost $80,000 and is making an operating profit of between $6,000 and $7,000 weekly.

At that earning pace, which looks assured for a long run, 'Oklahoma' should be out of the production red before the end of July. Show has a bunch of backers, Harry and Jack Cohn, of Columbia Pictures, being reported to have invested $15,000. Other backing is said to include the shares of Max Gordon, Marcus Heiman, Jimmy Stroock and Harry Goetz. The Lunts are reported financially interested, while a small share is owned by Al Greenstone. Later specializes in souvenir show booklets and is also a candy concessionaire. He's had pieces of other legit productions but 'Oklahoma' is his first live one.

St. James has more seats than the average theatre, but 'Oklahoma' cannot gross as much as most other $4.40 musicals because the house has a fairly large gallery. Capacity is around $30,000, the actual gross being under the level for the first four weeks because of Guild subscriptions at a reduced rate. Reason why the show can earn such excellent profits lies in the fact that the cast has no name players, and so the payroll is commensurately low.

'Oklahoma' is already commanding high bidding for the picture rights. Show's book is based on the Lynn Riggs play, 'Green Grow the Lilacs,' film rights having been secured by Metro, via RKO, for $15,000, latter having bought the play for $7,500. Guild recently bought back the rights for $50,000, indicating its confidence in the show's studio value.

. . . And Besides

Michael Todd, who returned to Broadway from the Coast last week, was slightly reticent, when questioned by a reporter about a picture rights arrangement he made in Hollywood. Quoth Todd:

'There isn't a word of truth in it; and besides, if you print it, it will spoil the deal.'

ATAM Figures 45G Due On May Raise

Association of Theatrical Agents and Managers has computed that there is nearly $45,000 due its members in retroactive pay, dating from last Labor Day. Figures were submitted to the League of New York Theatres last week and are being checked, it being indicated that any feeling by showmen over the increased pay awarded by arbitration, with its retroactive feature, has been dissipated. That was shown when Marcus Heiman, League head, guaranteed payment of money due.

ATAM had planned seeking a court order last Wednesday (21) if no arrangement was made on retroactive money, but that deadline was set back indefinitely. Total due from League showmen is $40,800, balance representing coin coming from independent producers not in the managerial organization. Amount due from the Shuberts is approximately $14,500, largest sum from any one firm. Most of that money goes to house managers in and outside of New York, Shuberts being more active as theatre operators than as producers. Shuberts are reputed to have been the principal objectors to the award, which still awaits verification from the War Labor Board.

$340 Average

It's disclosed that the average amount due to each ATAM-er is $340 per person, which is under the original estimate. That is explained by the fact that some agents and managers worked but a short period since Labor Day, and some will therefore receive only $45 or less.

There will be 120 agents and managers who will receive the retroactive pay from 36 managements, money to be distributed by ATAM from an escrow fund. There is already money in that account from showmen who did not await action by the League, same producers also paying the $15 weekly increase, anticipating the okay from WLB. Originally, Arbitrator Paul Brissenden, Columbia University professor, ordered a joint trust fund to be administered by the League and ATAM but it was recently decided to let the union divvy up the coin.

Nearly all active ATAM-ers will participate. Some agents and managers who are regularly paid over the scale may not be in on the slice but it was discovered that some 'public relations specialists' press-agenting more than one show command over-the-scale pay for some shows but not for others. Therefore the retroactive increase is due on the latter shows.

Actors' Group to School Children on War Topics As Home Defense Aid

Group of actors has formed a committee to use the theatre and allied crafts to work with school children of New York in the interest of home front morale. Idea is to direct the youngsters, who might otherwise be idle in after-school hours, in sketches and playlets about civilian defense and war subjects. The activity will be carried on in districts where there is a juvenile problem. Several educational and children's court officials are cooperating.

Called the Theatre Committee for Youth in Wartime, the group includes Helen Brooks, Grace Coppin, Byron McGrath, Richard Clark, Frances Reid, Margot Stevenson, Lora Baxter, Virginia Dunning, Judith Abbott, Hugh Rennie and a number of others. Meeting will be held tomorrow midnight (Thursday) at Sardi's Restaurant, N. Y.

$2-Top Boff in Wash. Cues Speculation On Lower Road Prices

Washington, April 27.

Broadway theatre managers are studying the amazing grosses amassed at the National theatre by shows playing at $1.50 and $2 top. They are beginning to wonder if the weekly statements would not show fatter grosses with a lower price scale for the road. The secret of the Washington success is war population in the government offices, most of them seeing legiters for the first time. Those in the brackets up to $2,000 annually will not patronize the $2.75 show.

Some of the grosses which are eye-openers are: 'Claudia,' with $18,700 at $1.50 top; 'My Sister Eileen,' $27,000 in two weeks at the same figure; Gilbert and Sullivan, $16,500 and $15,600 in a fortnight's engagement; San Carlo Opera Co., $22,000 at $2 top; 'Blossom Time' and 'Student Prince,' $41,000 in two weeks; last week, 'Tobacco Road,' $19,800 at $1.50 top. Latter play was capacity at all performances except matinees.

In the higher-priced brackets plays with name stars attracted the same bumper business. Helen Hayes in 'Harriet' did over $57,000 in two weeks. Katherine Cornell's 'Three Sisters' grossed within $66 of a $30,000 week. Ethel Barrymore, in a return engagement of 'The Corn Is Green,' took away $24,300. 'Skin of Our Teeth' did $27,900. Season's top grosser was 'This Is the Army,' with $110,000 in two weeks.

DOUBLE TIME FOR L. A. LIGHT OPERA SEASON

Los Angeles, April 27.

Demand for music is so heavy in this town that the Los Angeles Civic Light Opera Assn. is stretching four operas over eight weeks instead of the customary one-week runs.

Annual festival starts with 'Porgy and Bess,' opening May 10. Following at two-week intervals are 'The Gypsy Baron,' 'The Firefly' and 'Lady in the Dark.' Mail orders to date have passed $50,000, indicating a gross of around $100,000 in season tickets.

OBITUARIES

VLADIMIR NEMIROVITCH-DANTCHENKO

Vladimir Nemirovitch-Dantchenko, 85, director and co-founder of the Moscow Art theatre, died in Moscow April 25. Dantchenko was one of the top figures in the history of the Russian theatre and achieved success as playwright and actor. He was also a novelist and war correspondent, in which capacity he had covered the Russo-Jap war and the first world war.

Dantchenko was a revoluntionary as regards the theatre. In 1897, he got together with Constantin Stanislavsky and conceived the idea which grew into the Moscow Art theatre, which eventually became the accepted word on the European stage. In 1925, the group was brought to New York by Morris Gest and presented several productions at the Jolson theatre. They also toured the U. S. during a 26-week season. He was active in the direction of the Moscow Art theatre up to the time of his death.

A widow and an adopted son survive.

FRANK BROWN

Frank Brown, 89, English clown, died April 8 in Buenos Aires. Brown arrived in Argentina in 1884, and was a top ranking figure with his own shows for almost 50 years.

Born in Brighton, he followed his father's footsteps and joined a circus as a boy of 12. Then toured Russia, Norway, Finland and later the U. S., Cuba and Mexico, but spent most of his time in Buenos Aires.

On August 3, 1934, his 50th anniversary in the Argentine, thousands turned out for a public tribute at the Coliseo. He was honored with the title of 'Honorable citizen of the Argentine Children's Republic.' During his heyday, Brown had a big share in theatre operation, at one time or other ran the Politeama, San Martin, skating rink and Hippodrome. His wife, Rosita de la Plata, died three years ago. Survived by three children.

AMELIA WAINWRIGHT

Amelia Ferguson Wainwright, 80, a trouper for more than a half century, died at her home in Detroit April 22 following a long illness. She played with the James H. Brown company which toured the lumber camps more than 50 years ago as well as playing the mining towns. She was also a member of the Grace Hayward company, a '10, 20, 30' repertoire group of the Gay Nineties, the Ferris Comedians and other 'rep shows' including Rice's Merry Makers, Brownlee's Theatre Company and the Murray Comedy Theatre.

She was the mother of the Ferguson Brothers, Albert and Edward, vaude and legit players.

MARY LEIGH

Mary, Leigh, 39, actress and vocalist, died at Egglestone, England, March 19. Prior to her marriage to Sir William Gray, shipbuilder, she had appeared in many straight plays and musical comedies from childhood in London and provinces, including 'The Cabaret Girl,' 'The Dollar Princess,' 'Betty in Mayfair' and 'Tip Toes.'

Survived by husband and two sons.

GEORGE M. VOISE

George M. Voise, 61, clown, died April 22 at his home in Saginaw, Mich., following a three-year illness from a heart ailment. He had appeared with most of the big tops, not only in this country but abroad, and also played theatres. He worked until his retirement three years ago.

Two sons, Harold and George, Jr., circus aerialists, two non-pro sons, two daughters and his widow survive.

C. ROY CARTER

C. Roy Carter, 43, band leader and organist, died April 16 in Mexico City of pneumonia. His orchestra had been in great demand at socialite functions and he gave special organ recitals in leading cinemas of Mexico.

Burial was in Mexico City. Survived by widow and son, mother, two brothers and a sister, all non-pros.

GEORGE A. TOMPRAS

George A. Tompras, 65, owner of a chain of indie nabes in St. Louis and St. Louis County, died of heart disease at his home in St. Louis. Tompras opened the old Olympic theatre, St. Louis, in 1904 as his first business venture. Later he took in as partners the Skouras brothers.

Tompras' business enterprises also included a group of dry cleaning plants and several restaurants.

Widow and two sons survive.

JOHN MAHER

John Maher, 52, known as the 'Irish Troubador' on the vaude circuit a generation ago, was found dead in his St. Louis hotel room last week. Death attributed to natural causes. Maher, composer of 'A Little Bit o' Heaven' and other popular ditties, was emceeing at the Missouri theatre, St. Louis.

A sister survives.

CHARLES BROSKEY

Charles Broskey, 32, radio and little theatre actor in Pittsburgh, died suddenly at his home April 21 of a cerebral hemorrhage. Broskey, active in Catholic Theatre Guild productions for years, had broadcast a show for that group over WCAE only a couple of days before his death.

He leaves a wife and small son.

OSKAR M. MODESS

Oskar M. Modess, 75, for 20 years basoonist with the Metropolitan Opera Co. orchestra, died at Palisades Park, N. J., April 24. He had also played in John Philip Sousa's band and with the New York Philharmonic and other leading symphony orchestras.

Survived by widow and two sons.

ALFRED HENRY HALL

Alfred Henry Hall, 63, character actor, died April 21 in Hollywood following a heart attack while working with James Cagney on the set of 'McLeod's Folly' at the Samuel Goldwyn studio.

Hall had worked in Cagney's first Broadway show, 'Pitter Patter.'

DAVID L. SCHUMANN

David L. Schumann, 65, pioneer motion picture exhibitor in Cleveland, died there April 20. He built and operated the first motion picture theatre in the city's west side.

Survived by wife, son, two brothers and two sisters.

ELLIS E. DOYLE

Ellis Edward Doyle, 53, singer who appeared in Broadway version of 'Rose Marie,' Gilbert and Sullivan and vaudeville, died April 24 in Yonkers, N. Y.

Widow and son survive.

JUDGE JAMES O'BRIEN

Judge James O'Brien, 70 died at Lee, Mass., Monday (19). He formerly operated the Park theatre there.

YVELINE E. WOODBURY

Mrs. Yveline Eisenstein Woodbury, 39, radio scripter, died in New York April 21.

ROBERTO BRACCO

Roberto Bracco, 82, Italian dramatist and novelist, died in Naples April 21.

Mrs. Raymond Bryant, wife of Raymond Bryant, brother and associate of Slim Bryant and his Georgia Wildcats, featured entertainers over KDKA, Pittsburgh, died in that city at the Magee hospital last week short time after the birth of twin daughters.

Howard L. Varnicle, 35, motion picture operator at Comerford theatre, Carlisle, Pa., reportedly despondent over a heart condition which resulted in his rejection by the Army, ended his life April 21 by inhaling exhaust fumes from his auto. Survived by widow.

Joseph Dean, 57, projectionist in Pittsburgh for more than 30 years, died recently. He was an operator at Harris' Liberty theatre at time of death and once served as secretary for IATSE in Pitt.

Daniel C. Thomas, 64, employee of 20th-Fox studio and father of Dan Thomas, Universal press agent, died April 19 in Los Angeles.

Mother, 70, of band leader Jack Renard, died in Chelsea, Mass., April 11.

Mrs. Frances E. Drury, 84, widow of co-founder of the Cleveland Play House, died April 16 in Cleveland.

MARRIAGES

Virginia King to Marcel La Maze, in Las Vegas, Nev., April 19. Groom operates Ciro's nitery in Los Angeles.

Patricia Waters to Johnny Long, April 14, in Baltimore. Bride is non-pro, groom is bandleader.

Elsie Wagner to Lt. James McPherson March 15, in Memphis. Bride is part owner of Film Transit, Inc. Groom is with Army Air Force.

Virginia McCullough to Lieut. Roger F. Di Pasca, Army Air Corps, Forest Hills, L. I., April 24. Bride is secretary to Jack Cohn, Columbia Pictures v.p.

Jean Boehner to Lieut. Harry H. Crosby, April 11, in Des Moines. Bride is continuity writer, station WING, Dayton, O. Bridegroom is stationed at Gowen Field, Idaho.

Rosanna McAnneny to Warrant Officer Fred Olson in San Antonio recently. Bride is traffic manager of WOAI, San Antonio.

Ellen Hall to Robert Allen April 26 in New York. Bride is an actress, currently rehearsing in 'Jane Eyre' for the road; groom, a former legit actor, is a hospital apprentice, first class, in the Navy.

Barbara Pepperto Lt. Hugh Enfield in Hollywood April 24. Bride is film actress; groom, former screen player known as Craig Reynolds.

Ursula Elkan to Joel Hammil, April 24, in New York. Bride is a German broadcaster in the foreign section of the Office of War Information overseas radio branch; groom is a radio writer for the War Production Board.

Jane Russell to Bob Waterfied, April 24, in Las Vegas. Bride is film actress; groom is former UCLA football star.

BIRTHS

Mr. and Mrs. Bruce MacDonald, son, in Chicago, April 14. Father is news editor of station WIND, Chicago.

Mr. and Mrs. Ben Erlich, daughter, in Hollywood, April 13. Father is in Universal contract department.

Mr. and Mrs. Richard B. Forsch, son, in Hollywood, April 18. Mother is a stand-in at Universal.

Mr. and Mrs. Alan Ladd, daughter, April 21 in Hollywood. Father is film actor now in the army; mother is Sue Carol, agent.

Mr. and Mrs. Franklyn Phillips, daughter, in Hollywood, April 27. Mother is Eleanor Roberts, fashion editor at Paramount. Father was editor of Pic magazine, now in aircraft production.

Mr. and Mrs. Jack Lockhart, son, April 8, at Charlotte, N. C. Father is managing editor and former amusements editor of the Memphis Commercial Appeal, now on leave as night editor for the Office of Censorship in Washington.

Mr. and Mrs. Hy Bennett, daughter, in Pittsburgh, April 8. Father is Pittsburgh Playhouse actor.

Mr. and Mrs. Raymond Bryant, twin girls, in Pittsburgh, April 18. Father is with Slim Bryant (a brother) and his Georgia Wildcats on KDKA, Pitt.

Mr. and Mrs. Richard Showalter, son, April 23 in Beverly Hills. Mother is Ella Mae Morse, singer. Father is studio pianist at 20th-Fox.

Mr. and Mrs. Ogden Lindquist, son, April 20 in New York. Father is engineering exec at WBNX, N. Y.

Mr. and Mrs. Rhys Williams, a son, in New York, April 24. Father is now appearing on Broadway in 'Harriet.' Mother is the former actress, Elsie Dvorak.

Mr. and Mrs. Frank E. Mullens, a son, in New York, April 25. Father is executive v.p. of NBC.

Mr. and Mrs. George Oenslager, daughter, last week in New York. Father is head of the Blue network information division.

Mr. and Mrs. William Mulholland, son, April 15, in New York. Father is with 'Uncle Don' program.

Dare Cops the Duke

Los Angeles, April 27.

Danny Dare was awarded $6,448 in Superior court in his suit against Irving Yates, theatrical agent, for an accounting of profits from the road show version of 'Meet the People.'

Dare asserted he leased the show to Yates for $484 weekly and half the profits, but had received only three payments in 18 weeks.

Where It Belongs

Philadelphia, April 27.

Tin Pan Alley will at last be located in New York.

Frank Capano, president of Tin Pan Alley, Inc., with headquarters here, announced last week that he will open a New York office shortly.

Non-Pro Theatre's Hit Plays

Continued from page 1

shows. Several such concessions have already been obtained.

'The Patriots,' Sidney Kingsley's Critics' Circle prize-winner at the National, N. Y., and 'Dark Eyes,' the Elena Miramova-Eugenie Leontovitch comedy at the Belasco, N. Y., have both been released for non-pros in all but a few key cities, although both are current season openers and have yet to play the road. The Katharine Cornell acting version of 'Three Sisters' is also available. In addition, 'Arsenic and Old Lace,' at the Fulton, N. Y., and with a second company still touring, have been similarly released. 'Rebecca,' a current hit in London and planned for presentation in New York next season, has also been released by Victor Payne-Jennings.

Pre-Releases

The release of these plays for non-pro performance before they have ended their Broadway runs, let alone played the road, is a definite new development. Previously, which is what the amateurs and their National Theatre Conference has increasingly opposed, New York hits were not released for non-professional performances until they had not only closed their Broadway runs, but had also exhausted any possible engagements on the road. Thus, by the time the little theatres got a chance to play them, the shows would have become threadbare and familiar through road tours, stock engagements and, frequently, film versions.

The belief of the National Theatre Conference people, but what they had previously been unable to make professional showmen see, is that little theatre presentation of plays will not hurt the boxoffice value of the professional productions in those communities. On the contrary, say the non-pros, such amateur performances will actually enhance the boxoffice draw of subsequent professional road companies, just as radio exploitation increases interest in legit shows and films.

As evidence of this, the National Theatre Conference officials cite the case of the touring 'Arsenic and Old Lace,' which played a capacity return engagement in Seattle after and concurrently with the local little theatre presentation of the play. They claim there are various other similar instances.

'Eve of St. Mark'

The case of the 'Eve of St. Mark' road company, which did disappointing business in Detroit after a local little theatre production of the drama, was incorrectly interpreted, the non-professional proponents claim. The Detroit grosses for the show were not proportionately lower than those for other dates for the company, it is asserted, and in any case were at least partly attributable to bad weather during the engagement, rather than the previous little theatre production of the play.

Non-professional performance of 'Eve of St. Mark' in Detroit and elsewhere before the Playwrights Company's Broadway production was possible because the show was written by Maxwell Anderson specifically on order of the National Theatre Conference, though what, if any, guarantee or advance was made is unknown. William Saroyan also wrote his 'Jim Dandy' for the Conference. Both plays were widely produced by amateur companies.

Since it has a membership of about 100 non-professional groups, the Conference could probably offer guarantees of about $65,000 a year in performance royalties and as much as $10,000 for a single play. However, that is only a fraction of the royalty coin available from non-professional performance of plays.

It's figured that there are somewhere between 300,000 and 500,000 performances a year by non-pro dramatic groups in the U. S. involving around 150,000 to 250,000 productions. Of these, approximately one-third are by the 'highbrow' groups, comprising little theatres, university and junior and teachers' college dramatic organizations. It's figured there are 30,000 high school groups and several hundred thousand church organizations.

$4,000,000 to $5,000,000 Yearly

Royalties from all these amateur presentations are estimated to be about $4,000,000 to $5,000,000 annually. All this is in addition to money spent by the non-pros for costumes, scenery, lighting, etc. About 30 play agencies handle the field, with Samuel French by far the largest. Others include the Dramatists Play Service, Walter H. Baker (of Boston), Dramatic Publishing (of Chicago) and Longmans, Green, of New York.

Although the war has created terrific casting problems for non-professional theatres, it has apparently increased the activity in the field. Part of this increase is due to the amateur actors who give shows for Army or Navy (though no royalties are paid from this source), but many new groups have been formed and only a handful have disbanded. It's believed there is not a single community in the entire country that hasn't some form of dramatic activity, usually a permanent group giving at least three or four productions a year.

President of the National Theatre Conference is Lee Norvelle, head of the drama department at Indiana University, Bloomington.

Savoy Ballroom

Continued from page 45

operators (Charles Buchanan is manager) deny, adding also that they cannot be responsible for the conduct of patrons after they leave.

In a letter to LaGuardia, dated March 23, and which temporarily staved off the closing order, Walter White asserted that if the Savoy is closed for the above reason, then 'every place of public accommodation in the City of New York, irrespective of race, should be closed.'

According to the testimony at the hearing the Savoy did not include the name of Leo Edwards, a men's room attendant, on its office records or upon the duplicate required to be furnished the local police precinct. Edwards was named in the testimony as having procured two women for a detective through one Alfred Johnson. Cop arrested Edwards, Johnson and the women, all of whom pleaded guilty, and the incident started the proceedings to close the ballroom.

Savoy is internationally known. Source of the Lindy, Truckin', Suzy Q and other types of dances, some of which, like the Lindy, spread all over the country, the spot has long been one of the attractions for visitors to N. Y. When the N. Y. World's Fair opened in 1939 it included a concession counterpart of the Harlem spot, with amateur dancers putting on a show to the accompaniment of some of the top ranking colored bands in existence. Later it was closed after a dispute with Fair officials.

Gene Krupa

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even a threat by one to picket the house if he plays there.

If Krupa does not play the Par, a Hal McIntyre-Mitchell Ayres-Andrews Sisters squabble with the theatre will be automatically smoothed. It seems that Lou Levy, manager of the Andrews gals, assured Ayres, who has been playing theatres with the girls past few months, that his band would play the Par with them. This, according to Levy, was on advice from Harry Romm, General Amusement booker. However, the Par had signed McIntyre to accompany the singers and a compromise of three weeks for McIntyre and three for Ayres was offered (girls are in for six weeks). This McIntyre rejected and the union instructed the Par it must abide by the contract.

If, however, Krupa, is cancelled out, it's likely that McIntyre will move from his June 16 opening to replace Krupa, leaving the accompaniment for the Andrews trio open to Ayres, if the Par wants to play him. Sisters have nothing against McIntyre or his band, it's claimed, their only interest in Ayres being the promise he would play the house with them.

Other Krupa contracts disturbed by the web of events around him was a Coca-Cola broadcast for past Monday (26) evening. Abe Lyman took over the shot. It's also said that Metro has cancelled a film contract it held with Krupa, but this is unconfirmed.

Frank Dailey has donated his Terrace Room, Newark, N. J., on Monday evenings (off night) to the Newark USO.

Broadway

Merriel Abbott, Chi dance mistress, in town on biz.

J. J. Shubert back from Florida and reported fully recuperated.

Gitz Rice home after two weeks in Manhattan General hospital.

Clarence Tayler manager of 'Kicked Upstairs,' in rehearsal.

Jules Stein, head of the Music Corp. of America, due in N. Y.

Angus Duncan of Equity headquarters staff called into Army.

Arthur Treacher dickering a radio series via William Morris agency.

Ben Atwell reported recovering in Los Angeles after an operation.

Jack L. Warner due east May 3; Harry M. Warner feeling much better.

Joseph P. Kennedy heading for Cape Cod in early May, for the summer.

Shepard Traube into Army Signal Corps, a captain in Photographic Division.

Grantland Rice, Bill Corum and Bob Considine to Louisville for the Derby Saturday (1).

Lou (Eppy) Epstein now company manager for Mike Todd's 'Gentleman in the Ghost Pile.'

Sir Harry Lauder sends over periodic greetings to Bill Morris, Jr., via visiting British soldiers.

Radio songstress Bea Wain makes her first N. Y. nitery appearance at the Riobamba opening May 5.

Jackie Gleason, who got his start at the 18 Club, returns to his alma mater on Swing Street May 14.

Ike Goldner, former showman, who conducts American bar on Sixth avenue, lost brother last week.

June Blythe added to Charles Levy's special newspaper publicity department at RKO homeoffice.

Leo Lindy, the restaurateur, is an ardent art connoisseur and a familiar figure around the auction galleries.

Jay Paley, in on his annual New York o.o. for two weeks, returns to Hollywood with L. B. Mayer on Friday.

Lt. Eddy Duchin's new PC boat got some Broadway pals out to attend the formal commissioning ceremony.

Benay Venuta rushed to her Frisco home town because of her mother's illness; understudy replaced in 'By Jupiter.'

Charles 'Socker' Coe, v.p. of the Motion Picture Producers and Distributors Ass'n, on brief vacation in Florida.

Joe Roberts leaving Center outfit ('Stars on Ice') to don uniform but not sure whether it'll be the Army or the Navy.

Raoul Pene duBois visiting Broadway after designing sets and costumes for 'Lady in the Dark,' being filmed by Paramount.

Maurice Bergman, Universal's eastern ad-publicity director, to the Coast for two weeks on his usual spring visit to the studios.

Ironic gag is the corny decoy by those motorists to the hoss races who merely park across the street. Gas seems plentiful, apparently.

Frank Graham and Dan Parker will respectively pro-and-con in a future Cosmopolitan on the need of horseracing for the duration.

Arnold Pressburger to the Coast to start production of 'Tomorrow Never Comes,' an original which he bought from Lt. Col. Frank Capra.

Radio City Music Hall publicist Fred Lynch landed a smash 10-page layout in Life this week on what makes Gus Eyssell's flicker factory tick.

Arthur Schwartz's second assignment at Columbia will be 'Gone Are the Days,' a story of the Chautauqua. He recently finished 'Cover Girl.'

Hildegarde auditioning a new radio series this week, although it's for an 11:30 a.m. slot, which may forfend the nitery chanteuse accepting it.

Joan McCracken of 'Oklahoma' going through a tutoring course, under the aegis of Martin Jurow, Warners' eastern talent scout, preparatory to her WB termer.

L. B. Mayer, with Arthur Freed, Metro producer who arrived from the Coast, seeing a lot of Jimmy Durante at the Copacabana. M-G just signed the Schnoz.

Michael Todd, Jr., 13, will spend his vacash as a hired hand on the farm of Izzy Rappaport, Baltimore theatre man, rather than go to the usual summer camp.

Felix Ferry dickering to produce a stage musical. His bid for the takeover of the Casbah is cold; Arthur Lesser of La Vie Parisienne may now inherit that spot.

Al Rosen's next hotcha legiter will be 'It's a Wise Child,' an old David Belasco piece, which he'll call 'Baby Grand.' Rosen's 'Harem-Scarem' is also being rewritten.

Jimmy Troupe, better, has joined Chicago company of 'The Doughgirls' as manager, Sid Harris switching to road 'Kiss and Tell,' which has Ruben Rabinovich agenting.

Helene (Mrs. O. M.) Samuel, wife of 'Variety's' New Orleans mugg emeritus, exhibiting her paintings all of May at the Thayer Museum of Art, U. of Kansas, in Lawrence, Kan.

Jerry Lester is set for the revised 'Dancing in the Streets' when Vinton Freedley puts it back on the boards. The comedian is also waiting for a radio series being readied by CBS.

Benny Rubin back into the Greenwich Village Inn, with Wini Shaw, after his current Loew's State week. Dooley Wilson substituted at the Inn when the previous State dating had to be fulfilled.

Richard Sokolove, formerly story assistant at Metro, appointed associate to John Mock, head of Columbia's story department, who recently replaced D. A. Doran, elevated to producer status.

Bob Buckner back to the WB lot over the weekend, and the Mark Hellingers depart next Friday, but due back east in a couple of months when his 'Thank Your Lucky Stars' is slated to preem.

Brock Pemberton, in San Francisco the last three months to arrange for the American Theatre Wing's Stage Door Canteen there, is due back in New York early next week, spot being slated to debut Thursday (29).

Jack Trepel, who operates the three flower shops in Rockefeller Center, has been doing a series of cuffo stints for USO-Camp Shows. So far he's done 15 shows at various camps. In his spare time Trepel's a magician.

Jack Cole may also leave the 'Ziegfeld Follies' with the expiration of his contract when the season ends May 31. Ilona Massey and Arthur Treacher have already been reported leaving, although a new deal may retain the latter.

The Thomas Wright Waller who did the score for Dick Kollmar's 'Early to Bed' (book by George Marion, Jr.) is better known as Fats Waller. Libby Holman may be an added starter although she's also wanted for 'Artists and Models.'

Members of the N. Y. Drama Critics' Circle will get a ribbing in a sketch by Ray Knight in the next Lambs' Gambol, skedded for May 9. Fred Hillebrand is also writing a skit about Mayor LaGuardia, with Bobby Clark slated to play the Little Flower.

Pittsburgh

By Hal Cohen

Ted Lewis will play his annual engagement at WB's Stanley theatre early in June.

Alex Blair, one-time manager of Shadyside theatre, has gone to work in a defense plant.

Joe Hiller now booking William Penn and Vogue Terrace in addition to Nixon Cafe.

Pittsburgher Skip Nelson has left Chico Marx to join Tommy Dorsey band as featured vocalist.

Eddie White departed for USO-Camp Show overseas tour right after engagement at Villa Madrid.

Jim Lindsay, Ken Hoel's assistant in Harris publicity office, designing sets for Playhouse's annual revue.

Jean Layton, of Tech drama school, marrying Ensign Walter A. Koegler, Jr., right after graduation.

Johnny Harris will be back from Hollywood in time for opening of USO-Variety Club Canteen next month.

Irving Berlin in town for a few hours when plane from Coast was forced down here and he had to train east.

Martin Jurow, Warner talent scout, coming here for a couple of days next week to look over local prospects.

Jimmy Gillen, who used to be with Fred Waring, has been released from Veterans Hospital here after year's treatment.

Sondra Koster, former radio actress, around again on route to Washington for map-reading job in Navy Department.

Bobby Doyle, young crooner, turned down an offer from Bob Chester to go with Hugh Tully outfit at Hotel Roosevelt.

St. Louis

By Sam X. Hurst

Maxie Bourstein has inked a contract to appear in a new flicker starring Betty Grable.

Bourbon and Baine, musical comedy dance team, currently at Club Continental, Hotel Jefferson.

Mrs. Leslie Barco was elected prez of the Better Films Council of Greater St. Louis. She succeeds Mrs. Fred C. Lake.

Art Kassel, song writer, composer and radio artist, will teeoff the 47th season of Forest Park Highlands, the town's major amusement park.

'Pack Your Sea Bags,' a Navy-Coast Guard musical comedy featuring men stationed here, was presented three times at the Fox theatre last week.

John Ward, head man in the Kiel Auditorium b.o. will again serve as business manager for the Municipal Theatre Assn's Forest Park season starting June 3.

Harry Crawford, manager of Fanchon & Marco's Missouri, staged 'Hitler's Gridiron Rib Roast,' presented at the Kiel Auditorium for purchasers of war bonds. More than $900,000 was realized from the show. Bob Hawk made a personal appearance.

Gordon Sommers has selected Charity Grace, Valerie Brinkman, June Fendler, Lucille Williamson, Beatrice Altmix, Emily Coleman, Al Hohengarten, William Miller, Ralph Peterson, Gordon Ellis, Jimmie Reina, Joseph Geisz and Blaine Gause as the cast for 'The Flying Gerardos,' to be presented by the Little theatre.

London

British exhibitors are organizing a pool of used spare parts.

Samuel Harbour, manager of London Coliseum, celebrated his silver wedding.

Glynis Johns out of the cast of 'Quiet Wedding' at Wyndham's with appendicitis.

Film seat tax, now averaging 33⅓%, expected to be raised in new budget to 50%.

Motion picture industry raised £6,000,000 for London's 'Wings For Victory' week.

Brenden Bracken, Minister of Information, opened new Denham recording studio.

Sid Childs, Columbia's Birmingham salesman, to Newcastle as exchange manager.

Jack Buchanan returning to the stage in a musical by Arthur Rose and Douglas Furber.

International Film Renters has acquired all rights of Walter Wanger revivals from United Artists.

Leslie Howard wants David Niven to star for him in new picture he's making for Two Cities Films.

Tom Arnold touring 'Sky High,' the Phoenix floppo. Cast headed by Revnel and West and Freddie Bamberger.

Collins & Grade, in conjunction with Jack Hylton, are reviving 'Lilac Domino' for provincial tour, opening in June.

Victor Boggetti and Dorothy Cooper, both appearing in 'The Dancing Years' at the Adelphi, married in London.

Georgie Wood and Basil C. Langton presenting John Steinbeck's 'The Moon Is Down,' which is headed for the West End in May.

Noel Coward has started shooting 'This Happy Breed' in Technicolor at Denham. Crew is same as worked on 'In Which We Serve.'

At the annual general meeting of the Critics Circle, A. T. Borthwick, drama reviewer of the News Chronicle, was elected president.

Score of Jack Buchanan's new musical, 'Looking For a Melody,' was written by Maestro Harry Roy in collaboration with Gaby Rogers.

Wiff Fyffe will play a serious role, his first in years, in 'The Racketeers,' a play of wartime law-breaking, especially written for him by Monckton Hoffe.

Associated British Cinemas has raised $215,000 by audience collections for Defenders of Stalingrad Fund, and $170,000 for the Russian Red Cross.

Harry Simpton, Cinematograph Exhibitors Assn. president, stumping the country, making public relation speeches at Rotary clubs and Women's Institutes.

Manning Sherwin has written the entire score of Firth Shephard's new 'extravaganza,' which goes into the Princes theatre sometime in May, with cast headed by Sydney Howard.

Oscar Pomeroy, son of Jay Pomeroy, crashing into show biz with revival of 'The Streets of London,' the old meller, starring Bransby Williams, the old-time vaudeville star.

After two years with their road show, 'To See Such Fun,' Naughton and Gold have lined up a new one titled 'Jest A Minute,' which started tour for Stoll's, opening at Empire, Hackney.

Hal Block is writing Flanagan and Allen's material in the Jack Hylton revue, 'Hi-de-Hi,' and is also helping Tommy Trinder with his new British Broadcasting Corp. series, 'Tommy Get Your Fun.'

Lee Ephraim looking for theatre to stage 'Panama Hattie,' for which he has engaged Bebe Daniels for title role, and Max Wall, who has been discharged from the Air Force after three years.

Jack Hylton's radio show, 'Old Town Hall,' started another tour, with cast headed by Adelaide Hall, George Moon, Burton Brown and Alice and Rosie Lloyd, with Brown playing the Clay Keyes role.

Bernard Delfont's revival of 'No, No Nanette' opened at Manchester to $16,000, and could have easily held over another week but for previous commitments. Roy Royston, returning to stage after three years in Air Force, clicked. Likewise Marianne Davis (American) in title role. Latte was formerly partner of Jane Carr, attaining quite a reputation as cabaret act. Show comes to the Piccadilly theatre in May.

Miami

Diosa Costello opens soon at the Clover Club.

Bob Chester and his band going great at the Frolic Club.

The BTC No. 4 Dramatic Club will present 'Room Service' beginning May 3.

Nirma Cordova has returned to Kitty Davis and the crowds are following.

Carole Chappelle is a new addition at Charley's Inn and biz there is terrific.

Ira's closed for 10 days in order to redecorate and open a new Fountain Room.

Primrose Semon and Joe Dorris made their debuts here at Tobacco Road nitery.

'Miracle of the Danube' is in production for the next airing of the AAF Workshop.

Josephine Delmar stopped off a few days enroute overseas to entertain the soldiers.

An 'Easter Extravaganza,' under the direction of Sgt. Draper Lewis, was aired over WKAT featuring music of Cole Porter, George Gershwin, Jerome Kern, Irving Berlin and others.

A farewell party was staged at Kitty Davis Club for Johnny Silvers, who has directed the band there for five years. Silvers is leaving for the Army, but his band will remain intact under the direction of Mell Mann.

Park Ave. cocktail lounge adds Shirley Thomas, the six-foot gal from the Club Bali, and Earl Whittemore, remembered for his piano work at the Bar of Music. Owen and Parker are held over and Janice Peyton, of radio, added.

Chicago

Louis Jordan, colored orch leader, has been put in 4F by Selective Service.

Harry Lubliner's Four Star Theatre has joined the Allied Theatres of Illinois buying circuit.

Woods theatre, Loop film house, which ran until 2 a.m., now open until 6 a.m. for war workers.

Society of American Magicians will give annual show at Morrison hotel, May 7-8. Show will be open to the public for the first time.

John Garfield and Anne Gwynne stopped over en route to join the 'Hollywood Follies,' USO Camp Show playing southern territory.

Tommy Martin, Howard Nichols, Joe Wallace, Rio Brothers and Joe and Jane McKenna are skedded to go overseas for USO-Camp Shows soon.

Variety club will throw a dinner for Bob O'Donnell, Chief Barker, at Blackstone hotel clubrooms, May 6, at which time the local tent's charity sponsorship will be announced.

Capt. Clarence Martin, USMCR, who has been acting as technical advisor for 20th-Fox on 'Guadalcanal Diary,' taken in tow by Jules Fields, local exploitation man, while in town.

Paul Blaufox, working out of the 20th-Fox Hollywood press department, in town on first leg of 10-week swing around midwest working with newspapers, magazines and radio on pictures six months ahead of release.

Georgie Price, opening at the Mayfair Room of the Blackstone Hotel April 30, has been asked by Mayor Kelly to act as m.c. at ceremonies May 1 when the 'M' flag will be presented to the blind people of Illinois for their service to the Merchant Marine.

Play Out of Town

Continued from page 52

tated over the baby's crying, and moves into her parents' two-room apartment. Kitty's husband in a fit of pique throws up his job and enlists in the Army. He comes for a farewell glimpse of his wife and baby and they fight again. Meantime, Archie, the Whitakers' son, is soon to have an heir, and when he brings his wife for a visit, a sudden surprise brings about her accouchement. Sam Whitaker has been the housewife while his spouse works, but this is too much. He takes the job on the production line which Eugene Mitchell has vacated, and so becomes a war worker.

There is trouble with the maid who won't wash didies, and more trouble when the maid replacement gets drunk and decides to perambulate with the baby. The family lawyer also arrives for a Thanksgiving visit, and his wife, too, is in a delicate way. Into this farcical hodgepodge the playwrights have tossed many a snappy and colloquial line, including a sly reference to the Fourth Term, an exposition on the 'inequalities' of the income tax and some subtle and direct talk about mating.

Where 'Home Front' falters is in its lack of situation comedy and the necessity of the very capable Golden cast to sustain it by dialog, particularly in the first two acts.

The cast does valiantly to hold the Phoebe and Henry Ephron play up to par. Robert Burton, Ruth Weston and Ethel Owen sustained good character parts with remarkable smoothness for a first performance. Katharine Bard (daughter of the Assistant Secretary of the Navy) and Francis De Sales, as the bickering young couple, are excellent, and Edwin Phillips and Dorothy Gilchrist, as the other couple in a family way, live up to expectations.

'Home Front' is helped much by the excellence of bit parts. William Wadsworth gets many a laugh as the doddering doctor, almost blind and deaf but experienced in obstetrics. There is also first class support from Joe Verdi as a taxi driver, Edmund Dorsay as the didie washman, Gee Gee James as the second maid, and Doro Merande as the first maid. For pure escape drama the play may suit those who can relish a cross section of troubled domesticity. As a Broadway entry it needs infusion of situation comedy before it can become a front runner.

Arke.

Hollywood

Vern Parten joined Warners publicity staff.

Claudia Dell, film player, divorced Edwin S. Silton, agent.

Hilary Brooke, screen actress, laid up with an eye infection.

Blanche Ring, now with Metro, celebrated her 60th birthday.

Betty Grable home from the hospital following minor surgery.

Pat Carlisle, screen actress, divorced Ray Sebastian, make-up man.

Sgt. Gene Autry shoved off on a seven-week tour of midwest air bases.

Jack Cohn, Columbia v.p., in town for production huddles with brother Harry.

Jane Farrar, screen actress, seriously burned by over-exposure to a sun lamp.

Joan Fontaine, born of British parents in Japan, became an American citizen.

William Lively, Republic writer, was turned down by the Army due to eye trouble.

George Schaefer in town for conference as chairman of War Activities Committee.

George Oshrin in from New York to handle western field work for USO-Camp Shows.

Robert Rossen vacationing in Mexico City before assuming his new job as director at Warners.

Bern Bernard, former Hollywood agent, decorated for bravery in action in the South Pacific.

Fred W. Beetson returned from New York after two weeks on War Activities Committee business.

Bob O'Donnell, new chief barker of the Variety Clubs, guest of honor at a dinner at Cocoanut Grove.

Ida Lupino directing the Lockeed aircraft drama group's stage play, 'You Can't Take It With You.'

Hedi Schoop Hollander, former dancer, divorced Frederick Hollander, studio musical director.

Joe E. Brown returned from a three-month entertainment tour of the southwest Pacific war area.

Maria Jeritza (Mrs. Winfield Sheehan), former opera star, took final examination for American citizenship.

Frank Vardon, of vaude team of Perry and Vardon, is now operating a trailer park in downtown Los Angeles.

Jackie Coogan, now in the Army Air Force, sued by his wife for arrears in the support for their one-year-old son.

Harry Sherman tossing Golden Anniversary party to celebrate completion of his 50th 'Hopalong Cassidy' picture.

Edna May Oliver's estate amounted to $156,166, including $40,000 in cash, according to probate filed by the official executor.

Lionel Atwill exonerated of a perjury charge after he had pleaded guilty to protect friends attending screening of alleged leud films.

Harold J. Tannenbaum, formerly with RKO and later a lieutenant in the Army Air Force, reported missing in action following an air raid over Germany.

Minneapolis

By Les Rees

Blue Barron into Prom Ballroom for one-nighter this week.

Jack Crawford and his 'Victory Unit' in second month at Trocadero nitery.

Hirsch-Katz Alvin closing successful 33-week burlesque season for summer.

Lieut. Harry Katz of tank corps, burlesque impressario, in from Ft. Knox on leave.

Eddie Ruben circuit owner, up and around again after recovery from handball injury.

Annual spring inter-squad football game at U. of Minnesota will be for Red Cross benefit.

Rochelle & Beeb, Leslie and Carroll and Eddie Cochrane & Co., into Minnesota Terrace with Bud Waples orch.

Excelsior Amusement Park reopening May 21 with Bud Strawn band and Al Menke, Ace Brigode and Phil Levant underlined.

Corp. Bill Crystal and Pvt. Charlie Rubenstein, former exchange manager and circuit owner, respectively, in from Jefferson Barracks on furlough.

Philadelphia

By Si Shaltz

Jerri Kruger is new addition to the show at Swan Club.

'Eve of St. Mark' opens at the Walnut theatre May 17.

Arthur's steak house, rendezvous for showfolk, destroyed by fire.

Ethel Case back in charge of WFIL mailroom after week's illness.

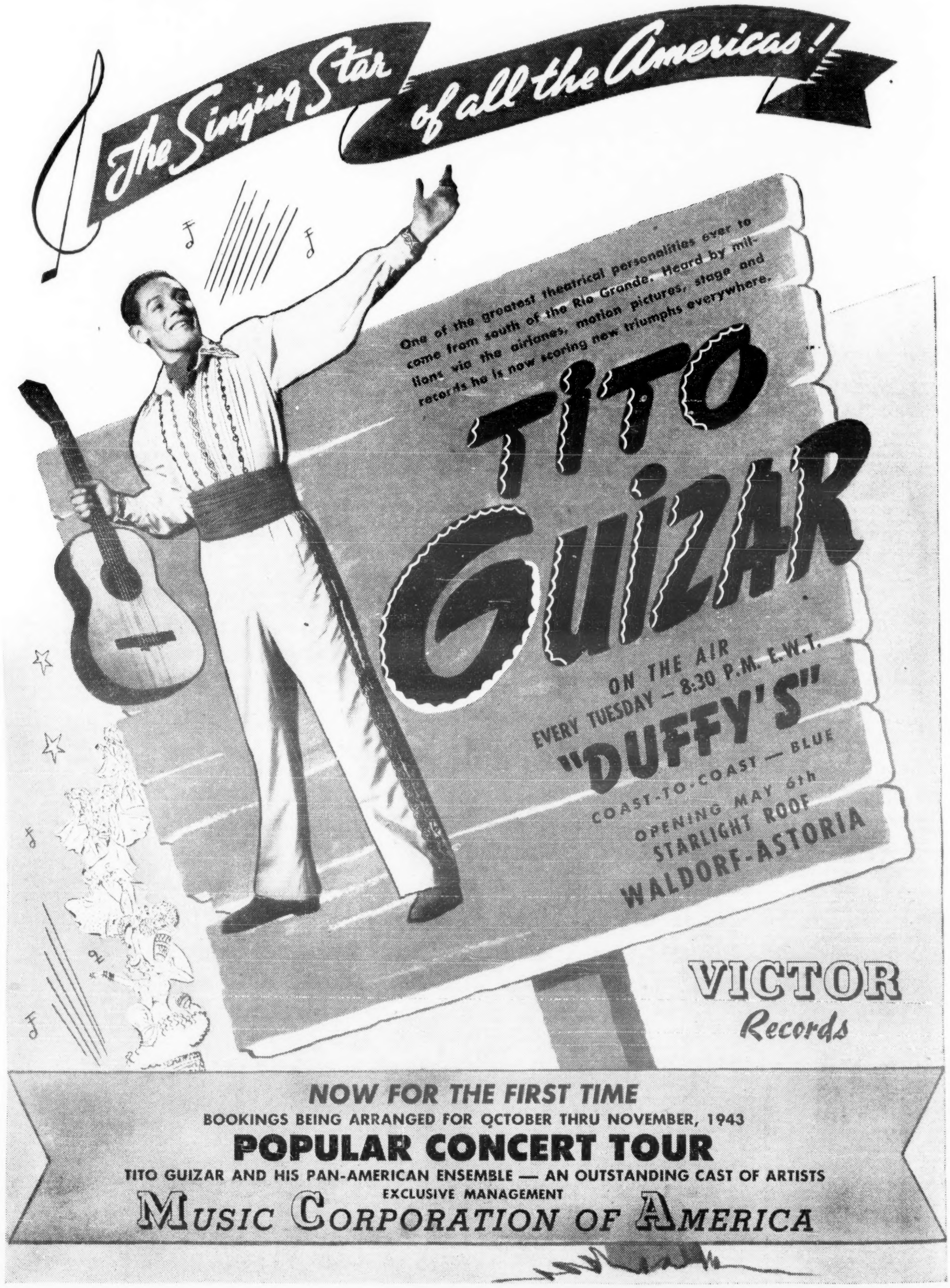
Dooley Wilson, sepia pianist, doubling between Fay's and the Cove nitery.

Oscar Neufeld again chairman of 'Miss Philadelphia' contest committee.

George Rubens, booker for Wax chain of theatres, is ailing at Jefferson hospital.

The theatre division of the Red Cross, headed by Lawrence Shubert Lawrence, raised more than $10,000.

WIP production crew headed by Sam Serota left last week for Parris Island for special broadcast from Marine base there.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